

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 1,005—Vol. 67.
Registered at the General Post
Office for Canadian Postage.

NOVEMBER 1 1926

Price 6d.; Postage, 2d.
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NOVEMBER 1 1926

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THE SPIRIT OF SINGING:

A STUDY IN IDEALS

BY ERIK BREWERTON

All musical people are predominantly singers or instrumentalists. Both the instinctive enjoyment of the audience and the more judicious appreciation of the critic are inevitably coloured by this distinction. Indeed, the development of music might be envisaged as a constant and intricate conflict between two powerful media of expression—the voice and the instrument—which might be roughly compared with the rival claims of poetry and prose. But a quieter conception is preferable, and it is better to speak of compromise than of conflict, of accommodation than of rivalry. The history of an art is an unavoidable compromise—the result of the evolution of its own resources, and the reaction of those who interest themselves in it. A form of music may be perfectly intelligible and coherent and yet remain powerless because too many people shrink from it, their ears rejecting it or their minds simply indifferent to it. From the point of view of style, modern European music, so many are its compromises, may be regarded as a rather impure art, appealing to a miscellaneous sort of mind which neither the Greeks nor the Elizabethans would have envied. When, therefore, it is said that all musical people are singers or instrumentalists, two types are indicated, to neither of which can any one more than roughly approximate, for they have never been clearly differentiated. At present, therefore, the pure singer or the pure instrumentalist does not, and cannot, exist. There are signs that the future progress of music may effect this cleavage, but it is unlikely that the musical public will allow such an exclusive choice to be forced upon it for long. No doubt the primitive musician who isolated himself from his companions to make tonal experiments with pieces of skin, bone, and wood, occasionally joined with gusto in the warlike howls of his tribe, but we should have said that his bias was instrumental rather than vocal. Tudor England was emphatically vocal, very little music being written for instruments alone. Handel was much more vocal than Bach, whose voice-part is often just as suitable for the violinist as for the singer. The German spirit has associated itself peculiarly closely with instrumental music, and German *lieder* present an interesting and carefully effected balance of forces which subsequent developments have disturbed. If the Germans instrumentalised singing, Chopin, who said all

music should be song, 'Italianised' pianoforte music. His *cantilena* has been compared with that of his friend Bellini, whilst in his ornamentation and in a fondness for treating his melody in thirds and sixths, he is far more akin to the Italians than to the contemporary Schumann, with whom it is customary to compare him. Mozart was his favourite composer, and he had little whole-hearted admiration for Beethoven's pianoforte work, or sympathy for the speculations and experiments of Liszt. Even so late as the second Pianoforte Concerto of Rachmaninov, we find a similar *cantilena* to Chopin's in a modern example of instrumental music, a trait which the Russian composer in his later works seems to have considerably modified, for the musical mind of to-day does not favour such treatment. In spite of its popularity with pianists, critics frown on the second Rachmaninov Concerto. Those long melodic passages are, it is implied, monotonous. Their only expressiveness is elegiac. They lack character and wear a sickly air. For over a generation the trend of music has been intellectual, the product of men with ideas. During the Romantic period it was the product of men with emotions. Both emotions and ideas have always preferred instrumental music as their mouthpiece. To vocal music they have never been essential. Therefore it is that Schubert's music sings as Beethoven's does not, though Schubert's range of ideas was far more limited than Beethoven's. The same contrast is evident with Chopin and Schumann.

The right relation between intellect (in the general acceptance of the word) and musical capacity will always be difficult to determine. Mozart, Bellini, Donizetti, Schubert, and Chopin were certainly not what the modern examiner would call intellectual people. In their general attitude, in their standard of taste, they were on the side of the singers. All would have agreed, for example, with the good tenors of to-day that Walther's Prize-Song is a very ungrateful composition. The vocalist is frequently accused of being unintellectual. He knows little of musical history or composition, as a rule, and his interest in other artistic directions is often slight. These charges, however, are quite irrelevant, so long as it is not certain that education, versatility, polished manners, and all that goes to form the conception of a cultured man, are indispensable to the singer's equipment. There is nothing easier than criticism that is beside the point. Those primitive, naïve, sensuous qualities which constitute the singer's temperament may be seriously deranged by the insurgence of the intellect. In a symphony of Beethoven, in a prelude of Wagner, it is impossible nowadays not to be affected by fleeting thoughts on the hopes and destiny of human beings. This association of music with feelings and ideas has been encouraged by composers who were primarily instrumental composers, and it is natural for such an attitude of mind to become quite common. But it is unreasonable to make a similar demand on the singer if he has never been a party to such

a *modus operandi*. Most of the music to which he inclines has no clear intellectual or emotional appeal at all. From Sims Reeves's own remarks, we can see how seriously he took the popular songs connected with his name. Yet the dramatic and intellectual indications he gives for their performance do not read impressively. He confesses, for example, that the sight of a wreck off the South Coast always inspired his performance of the 'Bay of Biscay'; but it is doubtful if this experience of his had much to do with the extraordinary success of the song. So with others one hardly dares to mention—'Tom Bowling,' 'My Pretty Jane,' 'The Anchor's Weighed.' No thought, idea, or emotion can adequately account for their effect on the audience. The style of the music was no doubt popular at the time; the singer's voice did the rest. Many old-fashioned favourites by Balfe, Sullivan, and Hatton are undoubtedly excellent in their way, far better songs than the elaborate studies of the present sophisticated age. 'Come into the garden, Maud' still remains a splendid test for the tenor voice. If we cannot stomach the old favourites, our objection in the eyes of the singer is not a musical objection; it is simply because we are what he would call unmusical that we decline this simple fare, and prefer a mixed diet which will satisfy a variety of needs. No well-educated man to-day can take up singing without having his intellectual susceptibilities frequently violated. But he must sacrifice them, as a disciple of nature would sacrifice the comforts of civilisation for a greater good. The singer is a disciple of nature. He sings out of a lusty belief in the excellence of things, unlike the pianist who consoles himself for the evil inherent in them. Singing is no philosopher's *métier*, for it stimulates the circulation and increases the appetite. The pale cast of thought is no preparation for it. Too much refinement takes away that healthy aplomb which the good singer must assume. This is the fault of *lieder* singers, who, whilst always deferring to a cultivated taste, never succeed in completely breaking down the barriers of decent, conventional, civilised life. They are not sufficiently embosomed in nature, are too delicately strung, too much instrumentalised, even boasting of their fondness for the orchestra or for the pianoforte. However interesting and attractive they may be, the pleasure they give is diffused, a complex quality. The true singers—those who are on the direct line—have open countenances and unruffled brows. They have not that lean and hungry look which Julius Cæsar found the concomitant of dangerous thoughts. Their physical energy expresses itself in the ample throats they deploy, and, like the birds, they can sing all day without a fear that they may become boring. The voice, distinct from other instruments, is an intimate part of its possessor. It connects itself with the obscurest currents of his being. It is, therefore, difficult to conceive of what is so closely bound up with life as being an art. Singing harks back to nature, and suggests an innocence prior to modern thought. It is, therefore, quite

rightly, the most democratic form of music, rousing the multitude, as it can, to a sense of its own inarticulate powers.

The pianist, violinist, or 'cellist sunk in his dream, like the deaf Beethoven in the streets of Vienna, is half invisible to others. His is an egotistic, jealous muse. He mounts the platform with an impassive face, and leaves it finally with an ironical smile. There is, of course, the virtuoso, exemplified by Liszt and Paderewski, but their democratic concessions must be associated only with the lighter pieces on their programmes. Paderewski's Beethoven is very different from his Liszt—in it the rhetoric subsides. Liszt himself grew tired of concert work before he was forty, and in one of his later letters confesses his mistake in putting the public's taste before his own. Again, there is that curious hybrid, that product of art and artifice, Pachmann, whose amiable coquetry fascinates and bewilders his audience. But on the whole Chopin's instinct proves itself right, and the instrumentalist grows too aristocratic to bathe in the crowd.

Yet it is precisely because the singer holds himself instinctively apart from his age that he is more popular than the instrumentalist. The time-spirit does not interest him. The values he retains he no doubt fancies eternal. No one conceives of singing as developing quite like pianoforte playing, which owes so much to Chopin, Schumann, and Liszt, and other composers still more recent. It is not surprising therefore that the vocal experiments of Schönberg or Medtner leave the unenterprising singer cold, who knows well the difficulties of Bach and Mozart. The spirit of the age, an interesting topic to all inquisitive and well-informed minds, celebrates itself badly in song. The lyrical outburst always nonplusses the critical spirit, which cannot pare it down to the fundamental bone. Revolutions proclaim themselves in Beethoven and Berlioz, but what has the rise of a Buonaparte to do with a Mozart or a Schubert? The preoccupation with the world which music has taken upon itself, if it has added to its scope, has soiled the virtue of the art. An aggressiveness, a tendency to preach, a brutality masquerading as sincerity, an appalling tediousness, a lack of reticence, a worship of large things because they are large, all this is the work of great instrumentalists—Liszt, Berlioz, Wagner, and Strauss. The modern Russians, too, are tainted in the same way. With a technique superior to that of the enthusiastic, patriotic amateurs who preceded them, their work rings hollow and wears badly. The song, the opera, and the ballet, all the picturesque elements in Russian life, are neglected, and sonatas, symphonies, and a mass of pianoforte pieces take their place, music well and often brilliantly made, but without a fresh and vigorous life of its own.

The progress of instrumental music has inevitably led to a decline in melody. For through melody is the fact most apparent that music, whilst it may minister to our intellectual and emotional needs,

is in its essence independent of them. It is that music to which melody is indispensable that Schopenhauer had in mind when, in his philosophical style, he said it represented the world *ante rem*—that which lies behind the veil of appearances and is anterior to all conceptions of the human reason. In any case, to certain minds drawn to scholastic music on the one hand and to programme music on the other, there is something irritatingly self-centred and serene about a tune. In its very perfection it transcends our thoughts, our sorrows, and our joys. Circumscribed and complete, it rebels against treatment. Substitute the figure, the theme, the motif, and a dramatic symbolism may be evolved, as in Liszt's symphonic poems and Wagner's operas, or an imposing edifice of sound may be raised, as in Bach's Fugues and Beethoven's Symphonies. Many of the movements from Beethoven's Pianoforte Sonatas are less rich in melodic material than Schubert's, as they are finer in treatment. Much of the disconnectedness in Russian music is due to the same reason—a preponderance of tunes. Tchaikovsky is full of them: it is not in his musical nature to compose themes and work them up into an organic whole. Both intellectual and emotional interests conflict with tunefulness, and many who speak of its importance fail to realise how much real enjoyment they receive from quite other sources.

A discontent with mere beauty may not only be ascribed to the necessary evolution of an art; it is perfectly natural to our inconstant minds at any time. By itself beauty may prove cloying to the taste. Sugar and honey beget an insipidity from which salt and vinegar give a welcome change. Subdued to the world we live in, we are vitally drawn to its dramatic values, its variety, and its problematic issues. Not only so, but fundamental brain-work soon becomes necessary for our unstinted admiration. Therefore we hear much in musical discussion of organic unity, development, architectonics, and various other words culled largely from the study of the German masters.

Whereas Bach, Beethoven, Wagner, and Brahms tempt us to speak disparagingly of those whose music seems little but the stringing together of tunes, the French and Italian composers have developed a characteristic music of a strongly individualistic kind, music more and more subservient to some thought, impression, or dramatic situation. As early as the Couperins, the French had shown their taste for the concrete in instrumental music, whilst Italian opera, enervated into a type by Bellini and Donizetti, had new life infused into it, partly by Rossini, but more especially by Verdi, whose robust, peasant spirit scorned all that might be called merely trivial and pretty. Verdi's taste for strong situations, and his gift for enhancing them, involved him in violence and coarseness, but saved opera from a colourless uniformity, and from graduating into a 'concert in costume,' as Liszt described the Italian productions of his early days. Verdi's work was to reconcile melody and drama, for the melody he used was

not a stock melody, as with his predecessors, to which every situation had to sacrifice itself, but something individual, and natural to the requirements of character and incident. In such operas as 'Rigoletto' and 'Aida' his music not only sings—it speaks, it paints. And in this way it is as legitimate a solution to the operatic problem as Wagner's music-drama.

If Verdi's violence reappears in Mascagni, the lighter side of his characterisation is evident in Puccini, whose quick, economical touch lends a lyric charm to quite simple, sentimental, and mundane affairs. Puccini was too discreet ever to write an Iago's 'Credo'—an extraordinary apostasy when Verdi's previous operas are considered—for the Italians are not happy when they throw over melody in the urgency of dramatic claims. They are all too prone, as their literature shows, to revel in an exaggerated and repulsive violence. But melody will always mitigate violence. Thus is the tragedy of Aida freed from the sheer painfulness of Othello's. 'Cavalleria Rusticana,' by its superior melody, surpasses the sordidly effective 'I Pagliacci,' where the music, instead of being above the drama, is on its level. Poetry and music are alike in this respect, that they both essentially purge the drama of the dross of realism. And it is this dross of realism which is often accepted as expressive singing, as if it were necessary when celebrating wine to simulate an incipient intoxication! The warmth or dramatic intensity a singer infuses into his performance is a matter of style. It represents the instinctive way he reacts to the musical phrase far more than a preoccupation with the meaning of the words. A comparison between Mozart's 'Il mio Tesoro,' from 'Don Giovanni,' and Beethoven's 'Adelaide,' may illustrate the contention. Both are in the same key and written for the tenor voice; the greater expressiveness lies in 'Adelaide,' more brilliance and finished charm in 'Il mio Tesoro.' The preference of the singer will depend not on the words of the songs, not on any conscious theory, but on the *timbre* and condition of his voice. Only when well-equipped will the singer perform Mozart satisfactorily. He will see much more in him after seven years' study than after three, for it is only after such a considerable period that he will realise the responsibilities and opportunities of his art. Then he forgets to regard Faust's Cavatina as a piece of sugared sentiment, and prefers to find in it an opportunity for *bel canto* singing. As the craftsman grows more efficient, his taste is inevitably modified. Good craftsmanship will raise second-rate material to a higher power, a fact those who judge music solely from the score do not sufficiently appreciate. Caruso's *sostenuto* gives a dignity to 'On with the Motley,' which, without it, becomes a mere outburst of pitiful violence; and once such gifts are made, they become part of the recipient. An emphasis on craftsmanship would have its dangers if the monotonous vocal exactitude of the 18th century were likely to be repeated

nowadays. But the present tendency is too much the other way, as the indulgence shown for expressive and dramatic singing proves.

The care the good singer takes of his voice betrays the importance he rightly attaches to his craft. No temperament will prevail against a tired body or a catarrhal throat. Yet so accustomed have we become to dramatic and intellectual singers who take their standards from instrumental music, except in the matter of the hours they practise, that one of our latter-day critics wrote in a well-known paper, in his report of a Schubert song-recital, that it was a poor singer who could not sing well when his voice was not in good form. He was evidently haunted by the attempted sarcasm of Berlioz, who defined a singer as 'a performer on the larynx'—a better definition perhaps than the author of it, who wrote badly for the voice, imagined. In singing, art comes well behind nature. In fact, as regards the artistic temperament so-called, three things take precedence—good health, a cheerful disposition, and the will to work.

In these days so docile has music become to our intellectual, emotional, and experimental needs, that it is not superfluous to emphasise that element of beauty which is superior to them. Music in its rapid development has achieved almost too comprehensive a power of expression, like a language too cosmopolitan to retain a strong character of its own. The presence of beauty, that most flattering promise of perfection, is in instrumental music largely confined to the older composers, to some movement from a Mozart quartet, from a Beethoven symphony or sonata, to a nocturne, mazurka, or study of Chopin. The magic works only occasionally and does not last long, and too seldom are we properly attuned to it. A critic of literature has defined an epic poem as a series of lyrics interspersed with passages of prose, and the singer, representing the lyrical in music, will always regard the larger forms of composition in somewhat the same light. The view may be narrow, but it has the advantage of being quite natural and intelligible. The songs of Shakespeare may outlast the tragedies which have engaged so much argument and speculation. Their penetrating charm cannot be analysed and explained. So in music, to the spirit of which such verse approximates, the popular instinct hoping for a similar revelation turns first to the human voice for satisfaction. A realisation of this fact is the singer's privilege and responsibility. He acquires an ideal. He serves a muse who may occasionally speak her secrets through his lips. All other considerations then assume a secondary importance.

A Choral and chamber music society with the title of *Associazione Bach* has been founded at Palma, Majorca, under the directorship of Señor Juan Maria Thomás. The Committee of Honour consists of Señor Manuel de Falla (Spain), M. Vincent d'Indy (France), and Dr. Eaglefield-Hull (England).

THE SPECTRUM OF MUSIC

BY ALEXANDER BRENT-SMITH

A rapid survey of the world's history suggests that the direction of man's thought is controlled by some external influence, as though waves of feeling, sometimes a love of beauty, sometimes a love of adventure, swept over the earth from time to time, infecting many men with similar desires and aspirations. It is not unusual to find that an eminent man in one sphere of activity is matched by an equally eminent man in another, and that each seems aiming at similar results; that while Phidias was striving for perfection of form in marble, Sophocles was striving for similar perfection in drama; that while Augustus was labouring, and successfully labouring, to turn a city of stone into a city of marble, Virgil was labouring, no less successfully, to turn a language of utility into a language of beauty. In modern times we can discover further instances of several men being imbued with the same idea; thus we find that while Drake, Humphrey Gilbert, and Raleigh were driven by the spirit of adventure to explore the unknown territories of the world, Marlowe, Shakespeare, and Spenser were driven by a similar motive to explore and describe the unknown tracts of human experience.

Not only are actions as a whole controlled by a unifying influence, but frequently two or more individuals seem also to have similar hopes and aspirations. Thus we find Leverrier and Adams, one in France, the other in England, both stirred by a similar desire for knowledge, projecting their minds into the vast uncharted spaces of the universe, and each discovering, unknown to the other, the existence, the size, and the orbit of an unsuspected planet, which was disturbing Uranus in his gigantic journey round the sun, and which is now known as the most distant planet in the solar system—Neptune. So again we find inventors, one in France (Santos Dumont), others in America (the Wright brothers), discovering, each on his own system, the secret of mechanical flight. Knowing then that inspirations are like wandering breezes blown about the surface of the globe, we can readily understand that two men may simultaneously light upon the same idea, nor need we accuse either the one or the other of plagiarism or theft. To imagine that one great man discovered beauty or truth by stealing the work of another is as foolish as to imagine that the Laburnum learnt to grow from studying the habits and methods of the Wistaria.

It would seem, at the present day, that each important human activity and interest is being subjected to the same kind of treatment. What this treatment is we shall understand better by diving into the past ages of history.

Every school-boy knows (at least he learns) that white light, the ordinary light of day, was, until the time of Newton, considered simply as light, and nothing more. The rainbow, which might have helped men to understand the secret of

light, was explained as a miraculous display of God's clemency—a promise that never again shall the earth be devastated by a flood. As an explanation it is satisfactory enough, for the rainbow cannot appear until the sun breaks through, and when the sun breaks through it is obvious that the worst of the rain is over. But the dependence of the rainbow upon the light of the sun never occurred to the ancient philosophers, and it was not until recent times that men learnt that the pure, indivisible light could be broken into its constituent colours by the agency of drops of water as in the rainbow, or by the specially prepared prism. These colours, which pass imperceptibly from violet to red, were classified by Newton (on the analogy of the musical scale) as seven, viz., red, orange, yellow, green, blue, indigo, violet. For many years after his discovery, the value or power of the separate rays of light was not considered: light was light, and that was all men knew or wished to know. True, folk-lore and medicine-men had taught that red curtains were an aid to the cure of smallpox, but no doubt the cure was attributed to the magic charm of the red curtains rather than to the high-frequency rays which filtered through them. Recently, however, scientists have begun to split the spectrum and to exploit the powers of the separate rays, concentrating their attention chiefly upon the red and the violet rays. The value of the various properties of the rays, the infra-red and the ultra-violet rays, I will not enlarge upon here. Such information can be found in medical and scientific books upon the subject.

What scientists have been doing, then, in the study of light, other thinkers have been doing in their own special spheres. Without wishing to be controversial, it may be pointed out that various admirable religious bodies are exploiting one, or perhaps two, aspects of religion, which have been split off from the pure white teaching of the early church. Painters, too, are exploiting certain aspects of their art, such as atmosphere and motion, qualities admirable in themselves but unsatisfactory and incomplete unless found in conjunction with a good design and composition. These qualities, so insisted upon to-day, had their place in the great pictures of the past, though, because they were simply two among many qualities, they attracted no particular attention—witness the 'Phaeton' of Michelangelo, and such drawings of William Blake as 'The Good and Evil Angels,' 'The Ancient of Days,' and the letter-capital, 'Europe.'

As, then, scientists are splitting the spectrum of light, so musicians are splitting the spectrum of music. For several hundred years music was considered simply as music, and neither composers nor listeners troubled themselves about its constituent elements. But latterly a change has come over some musicians, and to them music in a few of its separate aspects has become of greater interest than music in all its aspects, that is, the part has become greater than the whole.

Let us for a moment consider the spectrum of music, arranging the series in the following order—rhythm, melody, form, atmosphere, ornament, humour,* harmony. I have arranged them thus to match the spectrum of light, in which the two rays most easily exploitable are at the opposite extremities. Actually, these seven constituent elements are found, combined into a complete whole, in all the greatest music of the world, music which we recognise is the real, pure, white music of the spheres, as beneficial and as wholesome to the healthy, normal man as is the pure, white light of heaven.

But just as scientists are exploiting the red rays of light, so some musicians (both high-brow and low-brow) are exploiting rhythm. In music, of course, it is scarcely possible to use rhythm exclusively, but there are a few compositions of to-day which are merely a prolonged application of certain rhythmic formulæ, and which use only such an apparatus of harmony as will enable the rhythm to display itself to the fullest extent of pitch and power. In this respect, at any rate, these compositions reveal their superiority to the tom-tom dithyrambs of the frenzied dervish.

Other composers, following the example of the violet-ray specialists, are concentrating their attention solely upon exploiting harmony, experimenting in the ultra-harmonic series as scientists also are experimenting with the mysterious powers of the ultra-violet rays. Others have set themselves to cultivate ornament, while others have squandered their resources in exploiting the slender possibilities of humour.

Now in the interest of science, and for the cure of certain diseases, it is undoubtedly worth while cultivating the mysterious properties of the high- and low-frequency rays of light, but for the ordinary man light in its natural whiteness is both the most useful and the most healthy. So to the ordinary music-lover,[†] music which has the highest percentage of the seven constituent elements will always appeal most strongly, though why it does so he neither knows nor cares. Indeed, if we are trying to reach a correct valuation of any symphony, sonata, or opera, we should not go far wrong in our judgment if we estimated how far it possessed or lacked these seven elements. If, for instance, we are trying to estimate the relative values of Berlioz and Beethoven, we should be obliged to give Berlioz higher marks for his use of atmosphere, but in the other six departments Beethoven would score such high marks as would leave Berlioz very far behind. For once in a way the peculiar powers of Berlioz may be of the greatest interest, even as the X-ray has at certain moments a supreme value, but for a life-time the more human and less peculiar powers of Beethoven will be found more satisfying. If we believe the axiom of Euclid that the whole is greater than the part, then we must

* By humour, I do not mean that quality which provokes laughter, but rather that finer quality of wit which pleases the intelligence.

† I am not considering the tastes of the uncultured, who appreciate music only as an adjunct to feeding, dancing, and philandering.

believe that the exercise of the whole seven constituent elements of music is more profitable than the exercise of one or two, even though these separate elements should be exploited with abnormal skill. A consideration of this truth will undoubtedly deepen our respect for established reputations, and may help us in the future to rectify and avoid rash judgments.

NEW LIGHT ON THE SCARLATTI FAMILY

BY EDWARD J. DENT

Some years ago Stanford started a scheme for the erection of a statue of Orlando Gibbons at Cambridge, where he was supposed to have been born. The fatal accuracy of Dr. Mann pointed out that that great composer, although educated at Cambridge, was born at Oxford, and the projected statue was abandoned. But as the title of one of Scarlatti's operas observes, 'good comes out of evil,' and the funds collected, though not quite sufficient to pay for a statue, at least benefited music at Cambridge by being diverted to the music library of the Fitzwilliam Museum. I do not know whether Trapani has yet erected a statue to Alessandro Scarlatti, but there was certainly a Square there called after him when I went to Trapani in 1901, and probably some modern politician will benefit by its change of name, if the municipality ever reads the works of young Neapolitan musical researchers. The statement that Scarlatti was born at Trapani was originated by Fétis, who said that Gaspare Selvaggi, of Naples, possessed a manuscript score of his opera 'Pompeo,' with the inscription 'Del Cavaliere Alessandro Scarlatti da Trapani.' Most of Selvaggi's library was bought by the Marquis of Northampton in 1847, and presented to the British Museum. There is no score of 'Pompeo' there. The only known score of 'Pompeo' is in the Fétis collection at Brussels, and it has no inscription of the kind. Moreover it is extremely improbable that any such inscription should ever have existed in a score of 'Pompeo,' because 'Pompeo' was produced in 1683, and Scarlatti did not receive the title of 'Cavaliere' until about 1716. The church registers at Trapani and in the neighbourhood have been very carefully searched by various people, but no record of any Scarlatti has ever been found there.

A number of documents have recently been unearthed at Naples which not only prove indisputably that Alessandro Scarlatti was a native of Palermo, but also give us a great deal of information about his family.* In those days people who wished to be married had to give elaborate evidence before the Archbishop's court to show that they had not been married before, or if they had, that they were widowers or widows, and that they were not bound by any religious vows of chastity. Apparently it was not customary, probably not possible, to present copies of official certificates, as we should do now,

and no great stress seems to have been laid on strict accuracy as regards dates. Two of Alessandro's sisters were married at Naples, and his evidence in support of Anna Maria, whose matrimonial career was somewhat chequered, gives us much interesting information. Further details are given in various depositions by other members of the family.

The original documents, some in Latin, some in Italian, will be found in the little book just published by Signor Ulisse Prota-Giurleo. The results of his discoveries, including some which he has been kind enough to communicate to me by letter since the publication of his book, may be summarised here.

There can be no doubt whatever that Alessandro Scarlatti and all his brothers and sisters were born at Palermo, though their baptismal records have not yet come to light. The father of the family was called Pietro, and his wife's name was Eleonora d'Amato. In the absence of baptismal registers it is very difficult to be certain of dates; we sometimes learn the age at which various members of the family died, but these figures are often inconsistent with other dates, and the ladies of the family have added to our difficulty by giving their ages on marriage as considerably less than we should infer them to be from other documents. The family of Pietro Scarlatti seems to have left Palermo in 1672. His daughter Melchiorra gives the year, and, though she mis-states her own age, the date agrees sufficiently well with the vaguer statements of the other children. Whether Pietro himself was alive then I am not clear. He was certainly dead by 1678. It is possible that he died at Palermo, and that his death was the cause of the move. His wife was certainly dead by 1688, but she may have died much earlier. Of Pietro's profession we know nothing; I suspect that he was a musician, because four of his five children became musicians, and the remaining one married a musician. It is possible that neither Pietro nor his wife were Sicilians by birth; I pointed out in my 'Life of Scarlatti' that the name is Tuscan. In default of evidence, I suggest that Pietro died in 1672, at Palermo, leaving his widow (unless she was already dead) and orphan children badly off. The three elder children certainly went to Rome, and the two younger ones to relations at Naples. Melchiorra was eighteen. She says she was only 'about nine,' but, as her statements of dates are more precise than those of the others, she was probably the oldest of the family. Alessandro was thirteen, and Anna Maria nine. The two younger ones left at Naples were Francesco, about four, and Tommaso, who says he was too young to remember the journey; he was about two.

Melchiorra lived at Rome till 1682; she then went to Naples, and in 1688 married Nicola Pagano, a double-bass player in the Royal band. One of her sons, Michele, became a landscape painter of some distinction. Melchiorra died in 1736, aged eighty-two.

* Ulisse Prota-Giurleo, 'Alessandro Scarlatti "Il Palermitano" La Patria e la Famiglia', Naples, 1926.

Alessandro makes his first appearance as a bridegroom. His marriage register has now been found: he married Antonia Anzalone, a Roman, at the Church of S. Andrea delle Fratte, in 1678. In 1679 his eldest son, Pietro, called after his grandfather, was born at Rome; Benedetto, born at Rome, 1680, died at Naples in 1684. Two more children were born to him at Rome, Raimondo and Flaminia, and probably a second daughter, Cristina. In February, 1684, Alessandro was appointed *maestro di cappella* at Naples; and at Naples were born Giuseppe Domenico (1685), Caterina (1690), Carlo (1692), and Gian Francesco (1695). Of the last three we know nothing beyond what their baptismal registers tell us; but even that has a significance. Caterina and Carlo had godparents of the highest nobility; Gian Francesco had no godfathers at all, and his godmother, who did duty for all three, was the midwife.

Pietro the younger became a musician, but seems to have been a very mediocre one. He appears to have studied at Rome, returning to Naples with his father in 1708. He was then already married and father of two children. He was given a post as supernumerary organist of the Royal Chapel, and became organist in 1712, remaining there for about forty years. In 1744 he applied for the post of *maestro* in succession to Leonardo Leo, but did not obtain it. He died in 1750, leaving three children, Domenico, Alessandro, and Anna; another daughter probably died young. They applied jointly to the King, with a request that Alessandro might be given an organist's post, but in vain, despite their protestations of extreme poverty. Anna made a still more pathetic application in 1753. She survived until 1779, and died in destitution.

Raimondo, the second son of the great Alessandro, does not appear to have been a musician. We hear of him only through some legal business in which he represented Domenico in 1717. He was then living at Rome.

Flaminia has come down to us through the biography of Solimena, who painted a much admired portrait of her singing with her father. Solimena is now coming into fashion as a painter, so no doubt some enterprising dealer will shortly 'discover' the missing masterpiece. We hear of Flaminia again in 1711 as godmother to her niece, daughter of Pietro; but as she acted by proxy she was probably not living at Naples.

Cristina is known to us only as a godmother to another daughter of Pietro in 1714. We may naturally suppose her to have been Alessandro's daughter, younger than Flaminia, but born at Rome and probably god-daughter of Christina, Queen of Sweden, to whom Alessandro was *maestro di cappella* until he went to Naples.

To return to Alessandro's remaining brothers and sister, the sister, Anna Maria, had a chequered career. We hear of her on the opera stage at Naples in 1680, when she was presumably seventeen. In 1684 occurred the scandal about

her at Naples, which caused her to be shut up in a convent. But she did not stay there long, for about 1685 she married Paolo Massonio Astrolusco, at Rome. I suspect that she married him a few years earlier, because the marriage took place in the Church of S. Andrea delle Fratte, and in spite of disagreements in dates, I suspect that it was not until 1684 that Melchiorra, the spinster sister, went to Naples with her brother and his family. Alessandro himself, though stating his own age frankly, is not accurate in the dates regarding Anna Maria's career, because they had to be fitted in with her own false statement as regards her age. Astrolusco was an auditor of the Imperial army, and died in Hungary in 1696. About that time Anna Maria came to live with Alessandro at Naples, and in 1699 married Nicola Barbapiccola, a wealthy ship-owner at Naples, who was himself a widower. She died, aged forty, in 1703.

Francesco was born about 1668, and did not go to Rome. He became a violinist, and obtained a post in the Royal band in 1684, when his brother was appointed *maestro* through the influence of Anna Maria's liaison with a Court official. He took a wife in 1690, by name Rosolina Albano. They had three sons, Matteo, Antonio, and Giovanni, who all became 'gentlemen' to members of the aristocracy. Signor Prota-Giurleo rather suggests that this term signifies a domestic servant. In 1691 he went to Palermo, and became *maestro di cappella* somewhere there; in 1715 he applied for a post at Vienna, and was supported by Fux, but failed to obtain it. We hear of him at Naples in 1719, and in London in 1720.

Tommaso, the youngest of Pietro's children, became a singer, and for many years sang the comic tenor parts in the Neapolitan operas. In 1701 he married Antonia Carbone, by whom he had ten children, the youngest of whom was Giuseppe, who became a celebrated composer of comic operas. A daughter, Rosa, born 1716, became a comic opera singer. Tommaso died in 1760, and, like his brother Alessandro, was buried in the Church of Monte Santo.

Giuseppe has been described as grandson of Alessandro, and son of Domenico. Domenico, so far as we know, never married; and Giuseppe was not Alessandro's grandson, but his nephew. This mistake has arisen from the fact that *nepote* can mean both nephew and grandson. He was born in 1723, and was probably a pupil of Leo. In 1747, he and Rosa were at Venice, where he produced his first opera. Rosa and Giuseppe seemed to have lived together for some years. Rosa sang at Vienna, and in other German towns; Giuseppe followed her, and composed operas, both comic and serious. He came back to Naples in 1754, and in 1755 had a great success at the San Carlo with 'Caio Mario,' and an even greater success, in 1756, with a comic opera, 'La Madamigella,' at the Teatro de Fiorentini. Rosa did not sing in it. She was forty, and perhaps had retired from the stage. Giuseppe returned to Vienna the same year, and died there in 1777.

PEDANTRY IN EXAMINATIONS

BY JULIUS HARRISON

The 'Occasional Note' in the September *Musical Times* and Dr. Frederic Wood's letter in the October issue in regard to Mus. Bac. Exercises open up a whole train of thought. Here is a subject that I dare to hope may receive still further attention and ventilation in these columns and also outside them.

Although I, for one, am in complete agreement with Dr. Wood when he says that 'some of us are quite tired of the crude and silly music of certain moderns who believe that rubbishy discords are good music,' yet I venture to think that his phrase hardly touches the heart of the matter. There are 'moderns' and 'moderns,' and there are discords and discords, and therein lies a whole world of difference.

Now the word 'modern,' as applied to music—or, for that matter, to anything else—is, in my opinion, a stupid term. Nowadays we all use the word so thoughtlessly that Dr. Wood will not, I feel sure, take amiss anything that is written here. The word has become almost a term of reproach to many musicians in these days, and in that reproach one sees the germ of a musical reaction that is highly dangerous to the sane growth of the art.

The finest modern music (and I do not count within that category any alleged 'music' by the iconoclastic group of those moderns who violate the natural laws of sound) is but an amplification of the older music.

A wider, yet logical, interpretation is put upon the age-old laws; they are never abrogated, but are obeyed just as instinctively nowadays as in past times. The differences between the older and the newer music are but differences of quality in the type of sound employed, differences that have arisen from the gradual expansion of technique in every direction, rather than from a cutting adrift from the laws.

No good composer has ever burnt his boats in this way. Willy-nilly, he has always incorporated the old within the new.

The trouble is that the many possible, defensible, and dispensable interpretations that can be put upon the laws are not readily recognised by the *aural sense* of the more pedagogic of the academic musicians. Too much reliance is placed upon judgment by the *eye*, and far too little upon judgment by the *ear*. Consecutive fifths, say the old pundits, are consecutive fifths all the world over, and 'that's all there is to it'! Disobey that law ever so imaginatively or musically, and, sure enough, some Beckmesser of the old school will chalk your slate full for you, and you will remain 'unmusbacked' to the end of your days.

This crabbed and unintelligent interpretation of the laws must tend to produce amongst candidates for degrees an utter atrophy of the inner musical sense baneful in the extreme.

'Reduce your musicianship and stick rigidly to the dry-as-dust formulæ of your art and we may pass you,' say the old pundits.

Judging by the pencilled markings on a recent Mus. Bac. Exercise that I have in front of me, the time is evidently not yet ripe for anything but a literal interpretation of the laws.

I do not want to scoff, for I have amongst my musical friends many Doctors of Music who are men of fine erudition, possessing far-seeing judgment and a boundless knowledge of and feeling for music as a living, throbbing art.

Yet I do feel strongly, in common with many other plain Misters of music (who, like myself, have never taken a degree because they jolly well knew that they couldn't satisfy the Doctors on the Board), that the present system of examinations is hopelessly antiquated.

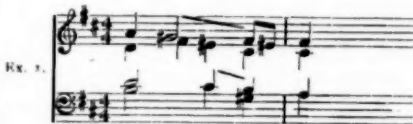
The composer of the Mus. Bac. Exercise mentioned above told an acquaintance of mine that he had purposely stultified all his *imagination* in order to write his Exercise *down* to the 'book' level of what he knew to be the requirements of the Examining Board.

Surely something is wrong when a candidate for a degree has to approach his examination in this spirit?

Yet had he obtained his degree by these methods (for which you cannot blame him), he would in the eyes of the public in his locality have been accounted a far greater musician than any plain Mister who might have failed in his examination because his imaginative gift had got the better of him—to the displeasure of the Doctor examiner.

Let me take an instance or two in the Exercise in question and place them side by side with quotations from the great masters.

Here is a most musical example of consecutive fifths—pencilled by the examiner as a fault (the old Beckmesser!):



to which I append an example from the 'St. Matthew' Passion (Chorale No. 49), by John Sebastian Bach:



Both of these are examples akin to what is so admirably expressed by Stewart Macpherson in his 'Melody and Harmony':

The importance of the Accented Passing-notes [or, for that matter, *unaccented* ones as well.—J.H.] in the development of the musical art can hardly be over-estimated, for until men found out how to take dissonances *upon the accent*, the element of passion and of drama could be but feebly expressed.

In the first example we have an instance of *musically* legitimate consecutives, the 'unessential' F sharp causing no disturbance whatsoever to the demands of the ear for a satisfactory and satisfying progression of parts.

Yet the poor candidate was doomed from the moment he wrote them, despite the many examples of similar unessentials and consecutives set him by the Master of two hundred years ago! Is it just?

In the Exercise there are a score or more pencilled markings against such simple overlappings as the following:



though, be it noted, they are *not* marked in Ex. 1! Here the effulgence created by the 'pair of beauties' evidently blinded the examiner to the satellite 'fault.' O the inconsistency of it all! Here is John Sebastian Bach on overlappings—this time No. 55 (Chorale) of the 'St. Matthew' Passion:

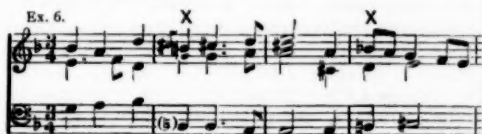


Only one more example need be given—not because they are scarce, but for want of space. This final one has to do with false relations. The candidate wrote, and got blue-pencilled for it:



Again a musically legitimate effect. The G sharp is so *unessential* to the harmonic progression that it becomes totally insignificant. (*Vide* Stewart Macpherson, already quoted.)

How Dr. John Blow, the teacher of Purcell, got his degree I do not know, since in 'Venus and Adonis' he was so far unashamed as to write the following bold passage, all of which will bear theoretical analysis:



Presuming that he had to write an Exercise and that it contained similar passages to the above, I can only conclude that his examiner was another wise Sir Hubert Parry, who wrote:

The rule [of the false relation] is modified by so many exceptions that it is almost doubtful if the cases in which it is objectionable are not fewer than those in which it is not.

In conclusion let me express the fear that unless the Science and Art of Music be interpreted more in the *spirit* and not so much in the *letter* it must happen that the various *degrés* will fall more and more into disrepute, and eventually cease to have any value at all. That would be a thousand pities and, in addition, would be a great blow to the upholding of the more stable qualities of this curiously unstable art.

Ad Libitum

By 'FESTE'

The path of the public towards a fuller understanding and enjoyment of music is gradually being opened up. The three scientific and mechanical means—gramophone, wireless, and player-piano—have been in competition for too short a time to enable us to decide on their comparative merits with anything like finality. A year or so ago my vote would have gone to the gramophone, on the score of its greater scope and reliability—to name its two most obvious virtues. The launching of the educational scheme of the Æolian Company—a scheme so comprehensive that the adoption of the sweeping title, 'The World's Music,' seems to be justified—puts the player-piano ahead in at least one very important respect. A serious drawback of the gramophone record is that it necessarily hands its client a piece of music without comment of any sort. You may point to the fact that the monthly bulletins issued by the recording companies give a good deal of information about the music, but this information is too often concerned with unessentials, is frequently unreliable, and is usually smothered by encomiums on the wonderful performance and matchless recording. (A reader who knew no better would imagine that such blemishes as jangling pianoforte tone, scratches, piercing high notes and inaudible low ones, couldn't possibly exist!) It is true, also, that in the case of a big work, such as a symphony or string quartet, the album containing the records sometimes includes annotations on the music. But these annotations (which are usually well-written) contain no music-type illustrations, and so are behind the programme-books used in the concert-hall. Even the latter, however, are of little help to most people, because the ability to read music mentally is still by no means common. This, by the way, is the rock on which so many 'musical appreciation' books split. The very folk who need them most are those who are not only unable to read mentally even a single musical phrase; they lack ability to play it—even by the primitive one-finger method. The fatal drawback in all these aids is that the information is detached from actual performance. The gramophone records, issued a few years ago, of Sir Walford Davies talking on melody making, with illustrations on violin and pianoforte, opened up possibilities that ought to have been developed. It has always surprised me that so excellent a start was not followed up.

The B.B.C. is doing much by illustrated talks on music. Even here, however, there are drawbacks. Transmission is very variable, and a wireless set has a maddening way of going out of action at the very time when something particularly well worth while is on tap. Moreover, the tone of the pianoforte—the instrument usually employed—rarely comes through well.

The ideal for which we have been waiting is a blend of actual performance and annotation, with musical illustrations that would not depend for their efficacy on one's ability to hear through the eye, or to play an instrument, and at a bound this ideal has been achieved in 'The World's Music.' The discovery of a method by means of which letterpress can be used freely on the music-roll, reveals possibilities that I am bound to admit I had failed to grasp until I heard some of them demonstrated at the inauguration of the Æolian Company's scheme. It seems to reach the limit possible by mechanical and scientific means. In fact, direct human agency can hardly do more. In order to realise fully what is achieved by these new music-rolls, let us imagine ourselves in the company of Sir Henry Hadow, William Backhaus, Edwin Fischer, Una Bourne, and Mitja Nikisch. (I am using an actual roll as a basis for this imaginary experience.) Sir Henry opens the ball with a concise account of Brahms's life and artistic career, handing us portraits and other pictorial aids. He then discusses the various influences that made Brahms's music what it is, with illustrative passages from his works. If Sir Henry merely gave us copies of these extracts we might be none the wiser; so he calls on the assembled pianists to play them. Having thus given us a good general idea of the composer and his methods, he asks Mitja Nikisch to play, complete, the Rhapsody in G minor, the themes and construction of the work having been included in the previous demonstration. Until a few weeks ago an exposition of this sort—so practical and authoritative—would have seemed a fantastic impossibility. Yet, in effect, one of the Biographical rolls achieves it by means of letterpress, music-type, and pictures. In the shape of 'musical appreciation' aid it beats anything yet brought into the amateur's drawing-room, and a person whose musical intelligence is not quickened by it is past praying for. Not only has he no music in his soul; you couldn't even put any there by means of a surgical operation: he is music-proof.

For those who need help of a different kind from that furnished in the Biographical rolls there are the more advanced Analytical rolls. There are also Running Comment rolls, in which the letterpress is distributed over the roll in such a way as to elucidate the music during performance, e.g., 'Here the "Exposition" ends and the "Development" begins,' and so on. Simplest of all—and likely to be most popular—are the Annotated rolls, which give us some of the features of the other kinds expressed in a more easy-going way.

When Sir Henry Hadow, in his speech at the inauguration of 'The World's Music,' said that it marked the beginning of a new era in music, he was uttering no poetic flight, but sober truth. There is hardly a department of music that will not sooner or later be benefited. The school singing, dancing, drill, and appreciation classes, the lecture-hall, the pianoforte studio, the home circle, are all being catered for in a multitude of ways that can be realised only by a study of the descriptive literature issued by the Æolian Company, which I presume is to be had for the asking.

As a result of all these developments in the reproduction of musical performances, we hear jeremiads over the silencing of the amateur musician. I suppose my experience is typical. When I installed a player-piano in what must, for the want of a better term, be called my home, I was told that the members of the household would play no more. Whereas in the past we had attacked (with a measure of hope and courage that took little account of technical deficiencies) a Bach Fugue or a Beethoven Sonata, we should in future hold our hands for very shame after being able to turn on at will the performance of a Cortôt or Hofmann. So said Jeremiah. But it hasn't worked out a bit that way. I doubt if our gnarled and stumbling fingers have played a quaver less than before. Why should they? The pleasure we take in playing is independent of any question of standard, and can never be provided by the performance of anybody else, however perfect. This is proved over and over again in a hundred activities of life. Has anyone ever heard of a visit to Lord's reducing the enthusiasm of the Saturday afternoon club smiter? Do amateur actors give up in despair after an evening at the theatre? Coming to music, we find the most convincing answer of all. The gramophone has for long been specially active in the recording of 'star' singers. According to Jeremiah, all our amateur soloists should have been silenced years ago. But have they? They have not. On the contrary, in the whole of our rough island story there were probably never so many singers, of all ages, shapes, and sizes, and of every degree of almost incredible badness, lifting up their voices as there are to-day. If we want to sing or play (and most of us do) we shall not be abashed into silence by gramophone, wireless, or player-piano. *Dum spiro cano*—especially those of us who can't—and nothing but a lethal chamber can gag us.

Just as I am writing this comes—very much to the point—a press cutting of an article by Richard Capell in the *New York Sunday Times*. Mr. Capell heads it 'Domestic Music-Making in England,' and becomes almost lyrical concerning the joy of doing as opposed to mere listening:

There never has been a time [he says] when music was not actively practised in England. Only the practice has generally been of a social and even (shall I say?) sporting kind—productive of endless domestic entertainment—if not of the achievements that strike the eye of the world at large.

The characteristic of English music generally, he thinks, is our 'determination to amuse ourselves with it.' This is true, and on the whole we are not bad judges.

Mr. Capell hits a good nail well on the head when he differentiates between the pleasures of the listener and the performer. How can these dull choral societies continue singing 'The Messiah,' year in year out, and amateur orchestras and chamber music parties go on with their everlasting Mendelssohn and early Beethoven? asks the mere listener. He can never get a convincing answer till he becomes a member of one of them. As Mr. Capell says, there are works so hackneyed that we cannot sit through them. 'But growl we or scrape we never so badly, we are glad to accept an invitation to take part.' To those who object that purely musical considerations have too little to do with such pleasures—that it is 'a vulgar physical result of exercising muscles and taking in oxygen'—he replies that 'you cannot separate music from the physical movements on which the creation of music depends.' And he shows that a very considerable mass of music simply owes its existence to this fact. 'The performers' fun is one of music's *raisons d'être*, and 'an allowance of comfort and joy to the performer is a condition of healthy music':

Who, I ask you, among us amateurish stumblers at the pianoforte—us who have had the best times in life picking our way through the 'Forty-eight' and Beethoven's Sonatas—has ever been able to thank Schönberg with any sincerity for his Op. 2?

In fact, if music is what it claims to be, a great popular art, its position is almost entirely due to the large proportion of fine works that are, so to speak, current coin for amateur fingers and voices. Does anybody suppose that music achieved its present universal appeal merely by being listened to? I go further, and say that in most cases we rarely get at the inside of a work until we wrestle with it ourselves. A hundred subtleties and beauties, especially in construction, reveal themselves only to 'amateurish stumblers.'

I wish I could think Mr. Capell was right in his remark concerning 'celebrity concerts.' He admits that we share with the rest of the world such brilliant musical functions as recitals by Kreisler and other stars that whirl across our firmament (or should we not call it rather our Tom Tiddler's ground?):

But [he goes on] such things are for a mere handful of Londoners, and there is nothing characteristic about them. Such music is like canned food—it tastes the same the whole world over.

It is, and it does. Unfortunately the taste for it is not confined to a handful of Londoners. I could take Mr. Capell to many a provincial town where

the art has to struggle hard, not for lack of willing, hard-working enthusiasts, but because their labours are in a constant state of semi-frustration owing to nine-tenths of the local cash available for musical spending being swallowed up season after season by these same touring celebrities. 'Canned food'—yes! But a lot of people like their victuals that way, and are even prepared to pay more for it than would give them far more wholesome fare of their own growing. A half of the sum picked up by the flying star—hard cash that disappears entirely from the district, and often even from the country—would set the local choral, orchestral, and operatic societies, and the competition festival, firmly on their feet for the rest of the year. No doubt these tourists leave behind them some trailing wisps of glory, and some stimulus to the local performers, but it is dearly bought. And in what a narrow orbit do they move! The composition and publication of music might almost cease for all the interest they arouse in contemporary art, or, indeed, in anything outside the little bag of works with which they sing, fiddle, and thump their way round the globe. Kreisler, for example, said to an interviewer a few weeks ago, 'Why should I engage an orchestra when I can fill the Albert Hall by myself?'—which is about as cynical an utterance as ever fell from the lips of a great artist. The mere asking of such a question shows that he could never really understand the answer. Yet this is so commonly the attitude of the star, that nobody seemed to see in the remark anything to cause pained surprise. On the contrary, a shock would have been felt had he said, 'I have the public at my feet, eager to listen to me whatever I play. A crowded Albert Hall is an honour that carries with it a responsibility. I shall therefore engage a fine orchestra and conductor and, rehearsing diligently, will give a performance of the (say) Beethoven or Elgar Concerto that will make the concert a matter for pride to all concerned, from myself to the programme-sellers.'

That the musical world continues to go round instead of coming pretty well to a standstill is due to the less famous artists—all honour to them!—who say 'I will' rather than 'Why should I?'

I seem to have wandered a long way from 'The World's Music,' but there is, I hope, sufficient connection to warrant the journey. Let me go a little further along the same road, and say a word or two about the *Daily Express* community singing enterprise. Community singing is one of the few good things of which we can hardly have an overdose, so long as we don't claim too much for it. For instance, we must not forget that it can never take the place of good, cultivated choral singing, and that in the long run its influence in every way is smaller in value than that of the less showy choral society—especially the choral society in the small town or village. With that reservation, musicians will wish well to the

Daily Express venture. At the same time, I believe I am only saying what many are thinking when I point out that the campaign has started with some statements that are simply not true. For example:

For the last hundred and fifty years the British people have had little or no opportunity of meeting in public to sing without restraint. The *Daily Express* movement will awaken the power of song once more in Great Britain.

—and so forth.

Perhaps it is inevitable that for a great popular newspaper the only things that happen are those that occur resoundingly in the market-place, preceded—even accompanied—by flourishes of trumpets. That is why the *Daily Express* is apparently unaware that excellent community singing has been heard at competition festivals up and down the country for some years, and that fine work was done even in the open air by the League of Arts at the close of the war. This burning, though belated, anxiety on behalf of popular choralism is welcome, but is the *Daily Express* setting about the improvement in the most practical way? (From the musical point of view, that is; nobody questions the advertising side.) Community singing would benefit far more from a decentralised method than from a solitary orgie in the Albert Hall. And instead of lavishing thousands of pounds on a new scheme, why not spend the money, or a good part of it, in supporting organizations that (despite balances on the wrong side) have been for years working successfully all over the Kingdom to revive and keep awake the power of song that has so suddenly aroused the interest of the *Daily Express*? I think the answer need not be given.

However, let us be glad that the newspaper has sought advice of authorities beyond cavil: we may trust the powerful committee to keep the movement on the right lines. How easily it might get on to the wrong track is shown by this extract from an article in support of the scheme, written by Dame Clara Butt:

When I was in Australia recently I decided to give a series of really 'popular' concerts, at which I would sing just those things which my audience chose for me. . . . We were crowded to the doors, and beyond, at each of these popular concerts. My audience came to hear the things they knew—'Abide with me,' 'She wore a wreath of roses,' 'The Holy City'—and in that fact I think you have the most essential point for consideration by those who are to be responsible for this great new movement.

Can you see a committee that includes Sir Hugh Allen, Sir Walford Davies, Sir Henry Wood, Mr. John Coates, Dr. J. B. McEwen, Mr. Frederic Austin, Mr. Geoffrey Shaw, &c., regarding as an essential point the fact that a crowd of people came to hear the Dame sing 'Abide with me,' 'The Holy City,' and 'She wore a wreath of roses'?

DR. BLOW'S CHURCH MUSIC AND ITS DEFORMITIES

By HEATHCOTE D. STATHAM

John Blow was born in 1648 and died in 1708. There is no need here to write about the details of his life, which can be found in Mr. Barclay Squire's article in 'Grove': but it must be mentioned that he was a Church musician in some capacity for nearly the whole of his life. At various times he was chorister at the Chapel Royal; organist at Westminster Abbey and the Chapel Royal; almoner and Master of the Children at St. Paul's Cathedral; master of the Royal vocal music and composer to the Chapel Royal. He was twice appointed organist of Westminster Abbey, relinquishing his first appointment to make room for Purcell, and being re-appointed at Purcell's death.

Blow was a voluminous composer of Church music. Omitting the Anthems to Latin words (some of which are mere fragments of a few bars' length), he wrote at least a hundred Anthems and thirteen or fourteen Services. It may be safely said that, at the most, not more than half of these have ever been printed, and even this is probably a too liberal estimate. This neglect is rather surprising, for there can be little doubt that in his own day Blow held a high position as a Church composer, and was next in importance to Purcell. The latter's Church music has fared well enough as regards publication, for it was printed in its entirety in the last century and is now in process of re-publication. Greene and Croft also have bulky volumes of Church music to their credit; but Blow has received only occasional attention from editors, and no attempt has been made (so far as the writer knows) to bring out a volume devoted to even a portion of his Church music. The late W. H. Husk, however, copied out practically all of it: his beautifully written MSS. are in the British Museum (Add. MSS. 30,288-30,292), and it is to these that the student who would conveniently examine the whole body of Blow's Church music has to turn.

Blow's manner of writing for voices is unconventional; and this gives to his music an interest apart from its very real beauties. He shocked Dr. Burney terribly, as the following extracts from the famous 'History' will show:

Though there are strokes of pathetic and subjects of fugue in Blow's works that are admirable, yet I have examined no one of them that appears to be wholly unexceptionable and free from confusion and crudities in the counterpoint. . . . It does not appear that Purcell, whom he did himself the honour to call his scholar, or Crofts, or Clark, his pupils, ever threw notes about at random in his manner.

Referring to the violation of rules in an Anthem, he says:

. . . they seem such as no rule, authority, or effect can justify; 7ths resolving on the 8th, ascending and descending; 2ds treated with as little ceremony as 3ds. Indeed, I never saw so slovenly a score in print; and it may, in general, be said of his faults in counterpoint, that there are unaccounted millions of them to be found in his works.

By way of example the reader is then 'served with a plate full of his deformities,' and full of Dr. Burney's spirited comments on these deformities. There is some justification for Burney's severe strictures. Blow is often careless, leaving consecutive octaves for which there seems no justification; sometimes, also, his pleasure in clashing part-writing results in passages which can almost be

called barbarous. He is seldom conventional; in contrapuntal passages he allows the voices to hit against each other relentlessly; two parts may move consecutively at any intervals—octaves, sevenths, fifths, fourths, or seconds; major and minor thirds are sounded above a note simultaneously, as are major and minor sixths; dominant sevenths resolve upwards, suspended sevenths almost anywhere; so that from an academic point of view his scores do show that slovenliness which so roused Dr. Burney's indignation. It would be wrong to suppose that he broke the accepted rules of harmony because he did not understand them. He understood them well enough to write a short treatise* on harmony, which appears to be quite orthodox. In breaking rules, he seems to do so on the principle that the words and the ideas that arise from them are more important than the rules of harmony; and that good tunes are more important than good harmony, or even than good counterpoint. If he gets an idea that he cannot work into his music without breaking a rule, he will break a rule rather than spoil his idea. Similarly, he will break a rule of harmony rather than spoil a good tune in one of the voice parts. The opening bars of his Anthem, 'O praise the Lord of Heaven' (7),† are a typical example of his writing:

Ex 1

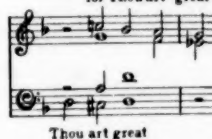


Here there are four places at least where an examiner would use a blue pencil: the rising dominant seventh in the first bar; the clashing C's in the second; the consecutive fifths in the second and third, and the treble D in the last. It is worth while to examine the passage in some detail, and to try to imagine the composer at work. He probably thought of the treble part first—a fine inspiring tune much too good to be altered in any circumstances. In the tenor part he wanted the tune to move straight up to 'heaven,' in a scale: to have written B on 'Lord' in the first bar would have been correct harmony, but it would have weakened the tune; therefore a rule had to be broken. In the second bar, if he had written either C natural or C sharp in both parts one would have been spoiled; therefore there has to be a clash. F is the only note in the alto that would fit into this clashing chord. To have taken the alto down on 'Lord' would have made a weak chord; therefore he keeps the stronger chord and the fifths. At the conclusion the dominant seventh resolves upwards, and the treble note of 'the' anticipates a B which does not come; but all the parts move up to the word 'height' and that, in Blow's view, is the important thing.

* Dr. Blow's Rules for Composition' (Brit. Mus. Add. MS. 30,933).

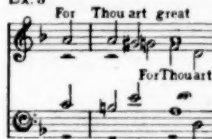
† The examples quoted are from a set of fourteen full anthems edited by the writer. The number refers to the place of the Anthem in the set.

Clashes like that in bar 2 are legacies from Elizabethan music, and Blow uses them fairly frequently. The following is a perfectly logical and normal one, the sharpened seventh against the seventh with a natural:

Ex 2. (In time of trouble. 9)
for Thou art great

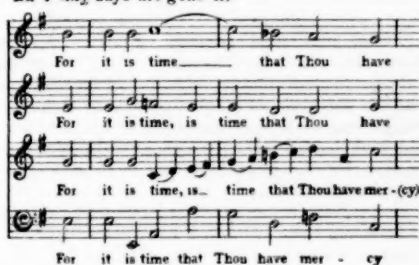
Ex. 3, from the same Anthem, is also logical enough, though it is very harsh. The treble G is obviously sharpened so that the phrase may correspond exactly with that in the bass in Ex. 2 (these two clashes are a bar apart):

Ex 3



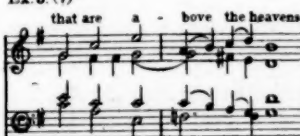
It is more difficult to find any logical explanation for Ex. 4, though in performance it does not sound so unpleasant as it looks on paper:

Ex 4 (My days are gone 11)



But Ex. 5, with the rising dominant seventh in the bass, is really barbarous:

Ex 5. (7)*



The composer is thinking in two keys at once.

The passage is an extreme example of the lengths to which Blow will allow his regard for the melodic outline of a part to lead him. Rather than weaken the alto part with an F natural, he lets the alto sing in the key of G, while the bass sings in C at the same time.

* It is possible that a natural in the alto F in the second bar was omitted accidentally here; but with it the passage would still be crude. The part-books quite clearly show the passage as written, and therefore it must be taken as correct. For if one once began to bowdlerise Blow's music, there would be no knowing where to stop.

In using these clashes Blow is definitely looking back to the Elizabethan period. Another link with this period is his use of rhythms which cannot be conveniently barred, a method of writing which many of the Restoration composers could assume on occasions. Ex. 6 is not in the style of the Elizabethans, but it owes something to them:

Ex. 6. (I will praise the name. 5)

Passages similar to this are common in Blow's Anthems, and this free handling of the voices is an integral part of his technique in part-writing. Such passages are seldom of any length: they occur in patches in the Anthems, as is to be expected at a time when composers were experimenting with new methods of composition, but were not yet far enough away from the 16th century to have completely forgotten the old. As Gibbons, the last of the great writers in the polyphonic style, could foreshadow in his music the style of a later period, so Purcell and Blow, the outstanding composers of the new period, would look back—perhaps with a shade of regret in their eyes for the great days that were gone—to the Elizabethan period.

A much finer example of independent rhythms is the following, from 'My days are gone' (11):

Ex. 7.

The opening of this is quite in the Elizabethan manner. The quotation contains some unconventionalities which are fairly common in Blow's Anthems. The consecutive octaves between the treble and tenor (which are not mitigated by the minim rest) are characteristic, and the composer quite often misses direct octaves by a hair's-breadth in this way. At the end of this Anthem there are a pair of direct consecutives which look as though they were intentional, though it is of course impossible to decide whether, in writing direct consecutives, Blow was careless, or merely did not care. (There are some extremely slipshod octaves in the eight-part verse in 'Praise the Lord, O my soul' (1).) In the above example the clashing resolutions on the word 'mercy' (Dr. Burney would call these 'strokes of pathetic') give a good idea of Blow's daring and successful methods. This Anthem, 'My days are gone,' is a fine and deeply-felt work, worthy to take a place beside 'Salvator Mundi' or 'My God, my God.'

(To be continued.)

THE ENGLISH ABROAD

BY JEFFREY PULVER

(Concluded from October number, page 904.)

Peter Philips, organist and composer, was another of the celebrated Englishmen to enrich the Continental music of his period. He became so popular in Flanders, that when Breughel de Velours painted his set of pictures, 'The Five Senses' (Prado Museum), he limned a book of music standing on the instrument in one of the pictures, with the title-page readable: '... di Pietro Phillippi Inglese, organista ...' He was active in Flanders before 1590, for he dedicated the collection of madrigals, 'Melodia Olympica,' which he edited, from Antwerp, on December 1, 1590 (published in 1591). Philips the Romanist, like Deering, found in the Netherlands a more sympathetic atmosphere than in England. In 1598 he appears (from the title-page of his eight-part madrigals) to have been organist to the Archduke Albert. The second book of madrigals (1603) shows him to have been organist to the Archduke and Archduchess Isabella. He entered holy orders, and held various ecclesiastical appointments besides his musical post. His music is well worth revival, if only on account of its historical interest. At the same time, in spite of occasional tediousness which can easily be avoided, there is much in his work that is strong, clear, and convincing. A list of Philips's works, complete as far as I was able to make it, was given in my article on this musician in *Musical Opinion* for January, 1922.

We now approach a performer and writer to whom the music written on the Continent for the keyboard

instruments owes much more than is generally supposed—John Bull. It is now some years since the great influence of the early English writers of this class of music upon the musicians of Europe has been recognised. But it is not every reader interested in the history of English music who has the leisure (or even the command of foreign languages) to obtain the information from such works as Nagel's 'Geschichte der Musik in England,' or Van den Borren's 'Les Origines de la Musique de Clavier en Angleterre.*' It being generally—one may say at the present moment universally—accepted that the art of the Continental writers of clavier music, culminating in the productions of Johann Sebastian Bach, owed much of its development to the English musicians (notably John Bull), the importance of Bull's teacher, William Blitheman, must be apparent to all: for although it was Bull who actually exercised the influence upon the foreign writers, it was with the methods he had acquired from Blitheman that he did it. Distinguished as a composer of keyboard music that abounds in great technical difficulties and tricks of digital dexterity, William Blitheman was an exception in an age in which most musicians devoted themselves almost exclusively to ecclesiastical music. In his compositions for the virginal he shows clearly how far his teachings were impressed upon his eminent pupil, John Bull; and Blitheman thereby becomes entitled to one of the foremost places among the men who foresaw the possibilities of their instruments. And later composers and performers, such as Bull and his Continental followers, needed only the mechanical improvement of the instruments in question—an increase of power, the means of tone-gradation, the tempered tuning, and the action that would permit of more rapid repetition—fully to develop the ideas formulated by Blitheman. Like his pupil, Bull, he was also an able executant on the organ; and Francis Meres (in 'Palladis Tamia,' 1598), only seven years after Blitheman's death, names him as one of the great musicians of his age. Those who know him only from the example of his work printed by Rimbault, in 'The History of the Pianoforte' (1860)—an uninteresting arrangement of a 'Gloria Tibi'—may with justice wonder at Meres's selection. It is a pity that Rimbault was ignorant of the existence of specimens of Blitheman's art that are more representative of his skill. The research of the past sixty-five years has brought to light sufficient evidence in the form of musical compositions to justify our revised opinion on Blitheman's merits. An excellent account of his life was given by Dr. Grattan Flood in the *Musical Times* for June, 1926. Examples of his work may be seen in MSS. preserved in the British Museum: Add. 17,802-5 (containing Motets), Add. 29,384, Add. 30,485 (ff. 586 and 59, 'In Nomine'), Add. 30,513 (the Virginal Book of Thomas Mulliner, containing fourteen compositions by Blitheman), and Add. 31,403. An 'In Nomine' is included in the Fitzwilliam Virginal Book (Fitzwilliam Museum, Cambridge), constructed on the same plainsong as is used in MSS. Add. 30,485 and Add. 31,403. It is No. 50 in the Cambridge MS., and may be seen in vol. i. (p. 181) of the Breitkopf & Härtel printed version, edited by W. Barclay Squire and J. A. Fuller-Maitland (1894-99). Hawkins, in his 'History of Music' (Appendix), printed an organ piece by Blitheman, with the heading 'Meane.' In

passing it may be mentioned that the 'In Nomine' was a favourite form of instrumental composition at the period, and was very frequently employed to provide music for the consort of viols. It was polyphonic, and used a few notes of an old church chant, named after the opening words of the text, 'In Nomine Domine.' This motive was given to one of the inner parts, and was carried right through the composition in sustained notes, as in its original vocal form. The remaining parts descanted freely above and below it (cf. the present writer's 'Dictionary of Old English Music,' 1923).

John Bull (1563-1628) came under the tutorage of William Blitheman in the Chapel Royal of Queen Elizabeth, and succeeded his teacher as organist after the latter's death in 1591. At that period there was no especially recognised post of organist to the Chapel Royal, one of the Gentlemen performing that duty. One John Hewlett was also appointed in 1591, 'in Mr. Blitheman's place,' but this probably refers to the post of Gentleman of the Chapel in the ordinary meaning of that title. At the funeral of Queen Elizabeth (1603), both Bull and Howlett (*sic*) are named as 'Gentlemen of the Chappell,' without any further information as to their duties. There is, of course, ample evidence of Bull and Blitheman having played the organ in the Chapel Royal, but the present writer has not met with any entry stating specifically that John Hewlett or Howlett ever did so. The reasons for Bull's departure from England are not perfectly clear. He had already been abroad, in 1601, when he travelled on the Continent and aroused very great enthusiasm by his playing. At St. Omer he was the hero of the feat described so picturesquely by Anthony Wood. While in the city named he was shown by a musician

... a lesson or song of forty parts [and was] challenged to add one more part to them.

The Englishman accepted, and was secured in a room with a supply of paper and pens. When he emerged he had added, not one more part, but forty more. Wood improves the story by an epilogue:

The musician . . . swore by the great God that he that added those forty parts must either be the devil or Dr. Bull . . . whereupon Bull making himself known, the musician fell down and adored him.

It was probably the great enthusiasm his skill aroused on the Continent that caused the Queen to order his return before some ambitious foreign court secured his services. But, as already hinted, the causes for his permanent self-banishment are to a great extent mysterious. He had been accused of certain crimes which no Gentleman of the Chapel Royal could face unless he had a complete defence. Whether he was guilty or not cannot be decided to-day. He may have wished to take service at a Catholic Court, and went to Brussels without leave, realising that no licence to travel would have been granted him for this purpose. The *Cheque-Book* of the Chapel Royal has the entry:

1613.—John Bull, Doctor of Musike, went beyond the seas without licence, and was admitted into the Archduke's services and entered into paie there about Michaelmas.

The English ambassador to the Low Countries, Trumbull, was ordered to protest. His report can be seen in the British Museum (Add. MS. 6,194), and in it he says:

... and I told him plainly, that it was notorious to all the world, the said Bull did not leave Your Majesty's service for any wrong done unto him, or for

* An English translation of this work is now published by Novello.—Editor.

matter of religion, under which fained pretext he now sought to wrong the reputation of Your Majesty's Justice but did in that dishonest manner steal out of England through the guilt of a corrupt conscience, to escape the punishment, which notoriously he had deserved, and was designed to have inflicted on him by the hand of justice, for his incontinence, fornication, adultery, and other grievous crimes.

These charges do not seem to have impressed the Archduke, for Bull remained with him as organist at Brussels. In 1617 he followed the famous Waelrent at Antwerp, dying in that city in 1628. There will be no need to give a list of Bull's works, for many of them are by no means difficult of access. For our present purpose it will suffice to remember that among the virginalists, organists, and writers for these instruments he was undoubtedly one of the very first, and that his technical brilliance as a performer must have been positively amazing. This being so, we need not be surprised to find that he often makes feeling and depth subservient to virtuosity. Not that he possessed no profundity; he merely preferred to cater, in the compositions he wrote for his own instrument, for the performer, and to give the latter some music in which he could exhibit his talents as an executant.

Not only were our theoreticians, virginalists, and organists deeply respected and imitated on the Continent, but our lutenists also were eagerly sought after by foreign employers of musical talent. John Dowland, indeed, was desired by a number of Continental princes with a fervour that was almost a frenzy. He was probably the greatest lutenist that graced the history of English instrumental music, and could hold his own even in Italy, where the art of the lutenist had by then reached such a high state of development. Dowland had been hoping for a post at the English Court; but when, after the death of John Johnson, that post was still withholden, he decided to leave England, on account of his religion, as he says in a letter, dated 1595, to Sir Robert Cecil.

The Duke of Brunswick made the first offer for his services. Dowland was welcomed with every mark of admiration, received

... a rich chain of gold, 23*l.* in money, with velvet and satin and gold-lace for apparel, and a promise to give as much as any prince in the world.

This tempting offer was declined. The lutenist then went to see the Landgrave of Hessen, who was as desirous as the Duke of Brunswick to secure Dowland's services. He sent

... a ring into England to my wife, valued at 20*l.*, and gave me a great standing cup with cover gilt, full of dollars.

He was equally unsuccessful, for Dowland confessed to a 'great desire to see Italy.' He wished to study with the celebrated Luca Marenzio, and went to Venice and Florence, where he 'played before the Duke and got great favours.' While at Florence he fell in with some English recusants who promised him a Papal pension if he would enter the service of the Pope. This appears to have frightened him, for he wrote that he had never 'heard any Mass in England,' and that he could not entertain the idea of serving 'the greatest enemy of my Prince, country, wife, children, and friends.' He abandoned his projected journey to Rome, gave up his plan of having lessons from Marenzio, and returned to Germany. In 1598 he became lutenist to Christian IV., King of

Denmark, receiving the large salary of five hundred dollars a year, besides frequent gratuities.

There can be little doubt that Dowland influenced the Continental musicians; indeed, as a writer of songs he merits fuller recognition than he has received. Nagel ('*Annalen der Englischen Hofmusik*', 1894) is perfectly right when he says that

... this beautiful art of the Elizabethan era, which reaches its climax in the strictly noble works of William Byrd and in the sweet strains of John Dowland.

Besides his well-known English publications, he contributed, under the name 'Johannes Dolandi Anglus,' to J. B. Besard's '*Thesaurus Harmonicus*' (Cologne, 1603); to Füllsack's '*Auserlesene Paduanen*' (1607-09); to Thomas Simpson's '*Opusculum*' (1610); to Van den Hove's '*Delitiae Musicae*' (1612); to Fuhrmann's '*Testudo Gallo-Germanica*' (1615); to Besard's '*Novus Partus*' (1617); and to Simpson's '*Taffel Consort*' (1621). In addition he translated the '*Micrologus*' of Ornithoparcus into English.

The famous lutenist Cutting was another who took the English traditions in lute-playing abroad. At the beginning of the 17th century he seems to have been in the service of Arabella Stuart, for Anne of Denmark wrote her that Christian IV. wished to engage Cutting:

... the King off Denmark's gentleman haith insisted with us, for the licensing your servant Thomas Cottings to depart from you but not without your permission to our brother's service. [March 9, 1607.]

Prince Henry also wrote to Arabella in the same strain:

The queenes majesty hath commaunded me to signifie to your ladyship that shee would have Cutting your ladyship's servant to send to the King of Denmark because he desyred the queen that shee would send him one that could play upon the lute.

Cutting went to Denmark, probably in succession to John Dowland. I am indebted to Mr. W. Barclay Squire for his courteous permission to use the Arabella Stuart correspondence.

Yet another English lutenist to achieve fame abroad was Thomas Robinson, the author of '*The Schoole of Musicke*' (1603) and '*New Citharen Lessons*' (1609). In the dedication of the first-named work to King James I., Robinson says:

... I can say for my selfe, that once I was thought (in Denmarke, at Elsnare) the fittest to instruct your Majesties Queene, our most gracious Ladie and Mistres.

A couple of violists ought to be mentioned, too, in order to demonstrate that all branches of music's art had English exponents capable of sustaining our nation's honour 'beyond the seas.' There was, for instance, William Brade, who spent practically the whole of his active life abroad. Before the end of the 16th century he was gambist for a couple of years to Christian IV. of Denmark, whose court-music, by the way, was very largely supplied by British musicians, for besides Dowland, Robinson, Cutting, and Brade, already mentioned, there must have been a number of Englishmen of only slightly lesser repute. Previously to 1594, and after 1596, Brade made music for the Margrave of Brandenburg. In 1599 he returned to Copenhagen, and stayed there until 1606. From 1609 he was leader of the Hamburg municipal musicians. In

1614 he was active at the Court of Holstein, in 1618 he was busy at Halle-on-the-Saale, and in 1619-20 he was back at Brandenburg. At that period of his career he was at the height of his reputation, and acted as director of the Margravine music at Berlin. He was treated there as a very celebrated man, received five hundred thalers a year, was given extra board wages with free wine, all other expenses, and two 'liveries of honour.' Yet before 1620 ended he had returned to Denmark, and in 1622 he was again at Hamburg, dying there on February 26, 1630. He must have been of a very restless disposition, for he remained in no service for very long at a time. Nevertheless his influence on the performers with whom he came into contact must have been very great. In 1609 he published at Hamburg his 'Neue Ausserlesene Paduanen, Galliarden, &c.,' and his 'Musicalische Concerten.' In 1614 he appeared again in print with a similar work; in 1617 with 'Neue Ausserlesene liebliche Branden, Intraden, &c.,' and in 1621 with 'Neue lustige Volten, Couranten, &c.'

Another English performer on the viola da gamba who was considered a good enough musician to entertain and instruct his employers and colleagues on the Continent was Thomas Simpson. Like Brade, he was active in a number of musical centres, and also published his compositions on the Continent. Before 1610 he was violist at the Court of the Elector-Palatine, and between 1617 and 1621 he played for the Court of Holstein-Schaumburg. Like so many of his countrymen, he gravitated to Copenhagen, but stayed there only a short time. His works include 'Opusculum Newer Pauanen, Galliarden, Intraden,' &c. (1617), and 'Taffel Consort' (1621), besides contributions to contemporary publications.

A complete account of the influence exerted upon European music by the musicians of this country cannot of course be given in an article of this nature. But enough has been said, I think, to show that from the 13th to the 17th century England merited and enjoyed a musical reputation that made of many of her children models for the Continental artists. The moral to be drawn is surely that England can still deserve the praise of the cultured world if she be true to herself; if her musicians go to their own ancestors for their exemplars, and do not turn—as the composers who wrote in England when Purcell died—to an imitator rather than to one who brought a natural development to a certain point for his successors to take a stage farther. English models, which many of the greatest of the Continental musicians thought good enough to follow, must surely be good enough for the descendants of those models.

SCRIABIN: A COMMENT

BY ROBERT H. HULL

In the July and August numbers (1926) of the *Musical Times* we find Scriabin pilloried by Mr. Brent-Smith, who expends considerable energy in trying to demonstrate conclusively the inherent illogicality of the composer's harmonic system and the worthlessness of the philosophic connection. In the September issue a correspondent takes Mr. Brent-Smith to task for his critical confusion of the philosophy with the music. The point I wish to make could not be better emphasised than by direct quotation from Mr. Fennell's letter:

The test (and, I think, the justification) of Scriabin's method lies in the *hearing* of his work, not in the analysis of the harmony by reading the scores. His work should stand or fall as music, and consideration of it should be unhampered by the philosophic theories which may or may not have actuated him during its composition.

This comment puts the matter very clearly and, I believe, justly. The question opened by the discussion alluded to is of more than local importance, and may be extended further:

A Delius score often seems surprisingly clumsy and incompetent, but nevertheless it seldom fails to convince one in performance (Cecil Gray).

This is equally applicable to Scriabin. On paper much of 'Le Poème de l'Extase' looks as though it were conceived originally for a keyboard instrument, and yet it is far from being orchestrally cumbersome.

The next point for consideration is Scriabin's harmonic system. For some reason its evolution is often considered to be lacking in spontaneity. But it is not claimed that there was anything new in the scale he adopted, and, if his means of self-expression was forced, then others have fallen into the same error. He employed the Duodecuple scale as Elgar and Debussy have done. It is true that there the resemblance is at an end, because Scriabin developed along his own lines, but the fundamentals are common to all modern composers who employ that particular scale. We have no more reason to charge him with an artificiality of musical construction than we have in the case of Debussy. Let us extend this a little further.

Both Scriabin and Debussy limited their resources severely by a self-imposed harmonic restriction, yet both composers developed successfully the individual systems to their extremes. The work of Debussy loses nothing of its poetry within the confines of the whole-tone scale, while Scriabin's superimposed fourths achieve only an occasional monotony. Even in certain of the later pianoforte pieces, founded virtually on two chords, sometimes only on one, he attains to real beauty by means of a melodic outline governed by the scale of his adoption and by the use of appoggiaturas. It is all quite legitimate, and for the most part, successful. The furthest possible expansion of Scriabin's harmonic scheme is seen in 'Prometheus' and later pianoforte pieces, culminating in the last five Preludes (Op. 74).

The question raised by the connection between Scriabin's music and his philosophical ideas is a little more profound. Let us first consider what should be the attitude towards the five Symphonies. It has become the fashion of our time to treat as absolute music the first two (and possibly the third) Symphonies, but to emphasise the theosophical programmes of 'Le Poème de l'Extase' and 'Prometheus.' This attitude is, to my mind, mistaken and unnecessary. Neither of the two latter works depends on the programme for its ultimate effect any more than does Strauss's 'Till Eulenspiegel.' It is possible that for some people the two later Symphonies of Scriabin gain in æsthetic value if the listeners have in mind a fable telling of the struggle of the soul or any other convenient fantasy of the imagination. The same is true of a Sonata bearing the posthumous title 'Moonlight.' The point is that such fantasies must not be insisted upon as essential to an understanding of the music. 'Le Poème de l'Extase' is a natural expansion of the germ contained in the third Symphony, while 'Prometheus' stands

in the same relation to 'Le Poème de l'Extase.' That should be sufficiently convincing. With a due respect for chronology the same reasoning can be applied to the Pianoforte Sonatas.

It must be admitted that Scriabin himself is largely to blame for the misinterpretation to which his works have so often been subjected. His pianoforte and orchestral compositions are positively littered with such extravaganzas as *Avec une volupté dormante*, *Avec émotion et ravissement*, and a dozen others. It has been found that these rather immoderate directions are largely non-essential. They may be respected without being followed too literally. In taking this line Scriabin's interpreters are doing him no injustice. Broad, general indications are the most that a composer can reasonably hope to have followed, and it is on these lines that editors have for the most part set to work in dealing with collections of the classics. Here, as elsewhere, moderation is the safest mean, since reaction surely follows extravagance in any direction.

What of the future of Scriabin's music? For the moment his writings are out of fashion, the almost inevitable result after an overdose in the last few years. The ten Pianoforte Sonatas certainly have a niche of their own, if no very exalted one. Dr. Eaglefield-Hull seems too optimistic in ranking them with the forty-eight Preludes of Bach, the thirty-two Sonatas of Beethoven, and the pianoforte works of Chopin. Such an allowance is rather over-generous. But the pianoforte works as a whole may well go side by side with those of Debussy. After all, the estimated value of a composer is purely comparative, and any arbitrary standard is bound to prove futile. One can only indicate his own conclusions, to be confirmed or disproved by others. But to make a composer, as in Scriabin's case, the object of excessive praise or blame must prove prejudicial to fair and dispassionate judgment; in music, as in all else, no extreme will serve.

NEW LIGHT ON LATE TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

XXII.—WILLIAM BYRD

At the outset, let me say that the leading biographical details of William Byrd are to be found in the excellent account of his life and work by Dr. E. H. Fellowes (Oxford University Press, 1923). There are, however, not a few additional facts that I have been fortunate enough to unearth, and therefore it may be well to include this great master, 'never without reverence to be named of the musicians' (as Morley declares), in the present series. As Dr. Fellowes disarms criticism by stating that his little book 'lays no claim whatever to deal with the subject in a critical or exhaustive manner,' no apology is needed for the additional matter here presented. I do not intend to touch the subject of Byrd's works; this aspect of 'the parent of British music' has been so magnificently dealt with in 'Tudor Church Music' (vol. 2 of the Carnegie edition), that I am confining myself to the biographical data.

First of all, as to Byrd's ancestry. None of our musical historians give exact data concerning his birth and paternity, the general view being that nothing is known of his early life, save that he was probably a native of the county of Lincoln.

Dr. Fellowes, like others, suggests that Byrd may have belonged to the family of that name settled at Epworth; but the registers for the year 1543 are altogether missing, and no positive evidence is forthcoming.

From a careful sifting of evidence, I feel convinced that Byrd was the son of Thomas Byrd who was a Gentleman of the Chapel Royal under Henry VIII., Edward VI., and Queen Mary. From 1528 to 1540 he enjoyed the patronage of Cromwell, and on February 19, 1537, he was presented to the parish church of Houghton, Lincolnshire, *vice* Master William Franklyn, resigned, on promotion to the Deanery of Windsor. He probably married in 1540, and in December, 1542, his distinguished son, William, was born. From 1542 to 1547 the name of Thomas Byrd appears among the annuitants in the Book of Payments of the Court of Augmentations. He retained his post in the Chapel Royal under Edward VI., and received livery as a Gentleman of the Chapel Royal at the Coronation of Queen Mary in October, 1553. His death occurred in 1556.

We are safe in assuming that William Byrd was brought up in the Chapel Royal from 1552 to 1559, when his voice broke, and we are told by Anthony Wood that he 'was bred up to musick under Tallis.' Bower was Master of the Children during these seven years, but it is quite probable that Tallis was organist and actual instructor in music, and in a Latin eulogy prefixed to 'Cantiones Sacrae,' in 1575, Ferdinand Richardson hints at the fact of Byrd having been a pupil of Tallis.

While still a choir-boy, in 1558, Byrd composed an elegy on Queen Mary, 'of Henry great the daughter,' he being then in his sixteenth year. We hear no definite news of him for the next four years, but he was appointed organist of Lincoln Cathedral on February 27, 1563, the exact date being recorded in the Chapter Acts.

As is well known, he married Juliana Birley, at Leicester, on September 14, 1568, and his eldest son, Christopher, was baptized on November 18, 1569. Three months later—on February 22, 1570—he was sworn in as a Gentleman of the Chapel Royal, and in 1572 he became Assistant-Organist to his old master, Tallis—both of them soon after obtaining a patent for printing and selling music and music-paper for twenty-one years.

In 1576, Byrd and his family settled at Harlington, a village in West Middlesex, where they remained for sixteen years. In November, 1577, Bishop Aylmer returned Juliana, 'the wife of William Byrde, one of the Gentlemen of her Majesty's Chapel,' as a recusant, and also the wife of Doctor Story (Dom. Eliz. cxviii., No. 73, P.R.O.). The Sessions Rolls of Middlesex record true bills against Mrs. Byrd for not going to church, from 1580 to 1591, while Byrd himself was returned as a recusant in October, 1586, and April, 1592. These bills are positive proof that Byrd was a staunch upholder of the ancient Faith.

About the year 1570 Byrd obtained some Madrigals and Neapolitans from Thomas Copley, a distinguished Catholic recusant, who was prosecuted by Bishop Aylmer in November, 1577. Many of these Madrigals, or Neapolitans, in three parts, were arranged for the virginals by Thomas Packington (one of the Court Minstrels), who was the composer of the famous 'Packington's Pound' ('Packington's Round').

A further proof of Byrd's strong adherence to the old creed was his setting to music Father Henry

Walpole's beautiful verses on the martyrdom of Blessed Edmond Campion, S.J., in December, 1581. Curiously enough, Dr. Fellowes was unaware of the authorship of this glorious composition, though he quotes the first stanza:

Why do I use my paper, ink, and pen,
And call my wits to counsel what to say?
Such memories were made for mortal men,
I speak of saints whose names cannot decay.
An angel's trump were fitter far to sound
Their glorious death, if such on earth were found.

In November, 1585, Byrd was asked by the Earl of Rutland to suggest a competent teacher for Lady Elizabeth Manners, at an indoor salary of £10 a year (Rutland MSS., i. 184).

In 1602 he appears to have lived as domestic musician in the house of the Earl of Worcester, in the Strand, London, and there is an interesting reference to him in a letter from the Earl of Worcester to the Earl of Shrewsbury, dated September 19, 1602:

We are frolic here at Court. Irish tunes are at this time most liked; but in winter, 'Lullaby,' an old song of Mr. Byrd's, will be more in request, as I think. (Talbot Papers.)

Byrd, in spite of all persecutions, held his post in the Chapel Royal till his death. His last recorded appearance is as one of King James's Chapel at the funeral of Queen Anne, in 1619 (Lord Chamberlain's Accounts, vol. 556). He made his will on November 15, 1622, professing his faith as 'a true and perfect member of the Holy Catholycke Church.' The striking tribute of the clerk who noted down Byrd's death in the Cheque Book of the Chapel Royal is worth recording: 'A Father of Musicke'—July 4, 1623.

Byrd's famous 'Non nobis Domine'—still sung as a 'Grace after Meat'—is referred to by Dr. Blow, in 1699, as 'Byrd's anthem in golden notes,' and was published by Playford in 1651, with Byrd's name. More interesting still is the fact that in an autographed manuscript score of Byrd's 'Gradualia,' dated 1605, this celebrated canon is found on the title-page by a former owner, while the subject appears in one of the 'Cantiones Sacrae,' Byrd's first publication, in 1575.

Music in the Foreign Press

AN UNKNOWN SKETCH OF MOZART'S

In the September *Musik*, Peter Epstein describes the first rough draft of Mozart's Pianoforte Sonata in D major (K.284), which differs in many respects from the final version.

THE HISTORY OF THE TOCCATA

The September *Zeitschrift für Musikwissenschaft* contains an essay, by Leo Schrade, on the early history of the Toccata:

Both the name and the actual type may be traced back to music written for the lute. In Petrucci's 'Intabulatoria de Lauto' (1508), four pieces by Dalza appeared under the title 'Tastar de corde con li soi recercar dietro'; and the first known example of an actual Toccata is by Francesco da Milano. It is not so characteristic as Merulo's Toccatas. Other important stages are marked by the works of Luzzacchi, Trabacchi, Sweelinck, Gabrieli, and Frescobaldi. Pichi's Toccata in the 'Fitzwilliam Virginal Book' and the Toccatas of the German composer, Steigleder, are also mentioned.

BUSONI

In *Cecilia* (September 10) appears Jan Van Gilse's recollections of Busoni.

MACHINERY AND MUSIC

The August *Auftakt* is devoted to machine-made music and to the relationship between the spirit of machinery, so to speak, and the spirit of certain types of modern music. The contributors are Dr. Steinhard, N. Stuckezschmidt, Dr. Holl, H. Weiskopf, Dr. W. Heinitz, and T. Bunzefedern.

FRENCH COMPOSERS AT WORK

From the September *Revue Pleyel* we learn that Albert Roussel has just completed an orchestral Suite, and is planning a dramatic work. Vincent d'Indy has written a 'Diptyque Méditerranéen' for orchestra, and is writing a Concerto for pianoforte, 'cello, and string orchestra. Ravel is at work on a Sonata for pianoforte and violin.

SOME NEW PERIODICALS

The first issue of *Crescendo*, a monthly published at Budapest under the editorship of Dr. Otto Gombosi, contains an article by the editor on Hans Koessler, who died at Budapest in May last, at the age of seventy-three, and under whom Bartók and Kodály studied composition.

Handel's plagiarisms are described by Romain Rolland. Dr. L. Fabian writes on film-music; and Irma Popper offers suggestions that aim at improving the current methods of teaching acoustics.

A new Dutch periodical is referred to in the notes from Holland on p. 1037.

M.-D. CALVOCORESSI.

COLOUR-MUSIC: AN EARLY EXPERIMENT

BY W. G. BADGER

Much has been written in recent years concerning the analogy, real or imaginary, which exists between colour and sound. The theories of Prof. Wallace Rimington on this interesting subject are by now widely known; somewhat less accessible are the theories and experiments of Scriabin, who—in collaboration with Prof. Rimington, I believe—built a large 'colour organ,' operated by a keyboard, for the purpose of combining projected colours with music, the rays of light being 'composed' and written in accordance with a pre-arranged 'scale.'

However much or little may be known of Scriabin's experiments in this direction, it is generally believed that he was a pioneer in the matter, but such is not the case. About the year 1815 a Frenchman named Castel constructed an instrument for the performance of music in terms of colour, based upon the following 'scale':

Mid, C	...	...	...	Dark blue
C♯	...	...	...	Sea green
D	...	...	...	Bright green
D♯	...	...	...	Olive green
E	...	...	...	Yellow
F	...	...	...	Aurora
F♯	...	...	...	Orange
G	...	...	...	Red
G♯	...	...	...	Crimson
A	...	...	...	Violet
A♯	...	...	...	Blue-violet
B	...	...	...	Sky blue
C	...	...	...	Middle blue

worst traditions of the last century. Composers began to write simple, well-built anthems and services which did not rely on cloying harmonies for their ultimate effect. Chromaticism in sacred music began to go out of fashion, and there was an effort to revert to a horizontal rather than a vertical texture. The idea behind the movement was excellent, but it was driven to extremes; as a result there is, by way of reaction, a spirit of moderation abroad which should adjust the balance. It is being realised that extremes in music will not serve, and development along these lines should make the musical history of the next fifty years extraordinarily interesting.

Another indirect result which seems wholly praiseworthy is the apparent revival of the chamber orchestra; one says apparent because the movement is not as yet sufficiently established to allow it to be spoken of as a recognised system. But the indications are all in favour of its development, and we have now an increasing number of such organizations. In his book, 'The New Music,' Dr. George Dyson discusses this question in a chapter entitled 'The Architecture of Music.' Quotations are apt to suffer when divorced from their context, and as the paragraphs cannot here be set down in full, I would refer those interested in the subject to this illuminating chapter contained in one of the clearest and most striking books dealing with problems of contemporary music.

With regard to the means which brought about this particular movement, the influence cannot be assigned to any one circumstance or combination of circumstances. The following suggestion is not more likely to be correct than the ideas of others, and with that permanent reservation is set down here for what it is worth. Wagner and Strauss set us the fashion in big orchestras, and their successors were apt to forget that the knowledge of how to handle successfully a large combination of instruments is not given to all. Wagner could succeed every time where others, with too great a presumption, courted dismal failure. This fashion seemed greatest in intensity about 1914; since the war it appears to have declined, for reasons that are largely economic. But the system is still with us (e.g., Honegger's 'Pacific No. 231'), and overlaps what one hopes will prove to be the rebirth of the chamber orchestra. Actually, we need to have both systems at our disposal, musical conditions being such that the one is not sacrificed at the expense of the other.

Our final consideration must be the effect the 'Simplicity' movement has had upon the composers of our time—an effect which is most noticeable in one particular direction. We have witnessed a great revival of folk-music, bringing with it inevitable excesses, but it is doubtful whether any useful purpose would be served by censoring those who had made manifest in their compositions a somewhat indiscriminate enthusiasm for the songs of the people. The matter would be serious if there were signs that the folk-song movement had left a lasting impress upon the work of those whom we count amongst the leading men of our age, but there are indications already that the influence is proving transitory in effect, and not such as to scar permanently the best achievements of those of whom it is said that they have yet to make their greatest ultimate contribution to the music of our time. There is evidence enough to show that the individual idiom of the foremost of our composers will work itself free from a superimposition of synthetic folk-music, and that a healthy reaction

from what was at one time undoubtedly a strong influence will help to maintain a nice equipoise. We have an assurance, strengthened by historical precedent, that those who have anything of permanent worth to contribute to contemporary music will pursue their way, unhindered in their ultimate achievements by any of the extravagances of our age.

COMMERCIAL ORCHESTRATION

By S. W. OLIPHANT CHUCKERBUTTY

The art (or, rather, 'feat') of orchestrating light music according to the requirements of music publishers is something quite apart from that idealistic and not very difficult subject imbibed by budding composers at our great musical institutions.

It is an extremely complicated affair when you go into it, and, strangely enough, many of the most successful orchestrators for the large firms are men who seldom or never compose any music of their own, but score only other people's compositions.

What, then, are the fundamental features which distinguish this 'commercial' orchestration? In the first place, it is concerned only with the hard facts of life; it is the result of actual experience in orchestras as opposed to the rules of the text-books. The main requirements are: (1.) Picturesqueness of colour; (2.) Economy in use of instruments; (3.) Ease of execution (e.g., it should not require rehearsal to obtain the general sense); (4, and most important)—The scoring should be for a full orchestra, but arranged in such a way that practically any of the instruments can be dispensed with without undue loss.

The first requirement (picturesqueness) is a matter of instinct, and also demands a minute knowledge of every effect which can be produced in every register of each instrument, including the percussion department.

The second (economy) is where the aspirant finds the shoe pinch. It is of no use to score for four flutes, four clarinets, double-bassoon, divided violas, &c. These combinations are simply never met with among the orchestras which play light music (i.e., those in cinemas, restaurants, seaside band-stands, &c.).

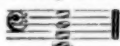
(3.) Ease. Unless you understand the genius and fingerings of all instruments, ease cannot be attained.

(4.) Adaptability. The work is required for all sorts and conditions of bands, from trios upwards, and one edition has to be used by all. By the use of a good pianoforte part, together with a harmonium copy, and by means of cueing-in all the essential leads of the less common instruments in the parts of those more commonly met with, it is possible to make a good full score which can be gradually thinned down to a pianoforte, violin, and 'cello trio, or even pianoforte and violin alone.

First let us consider the string department. Practically all bands have two or more violins, and one each of violoncello and double-bass; violas are not frequent, and second violins are sometimes dispensed with. In any case, don't rely on violas—give them a part, but one that can be put in on the pianoforte, as is usually done. It is advisable to write the double-bass part pretty high. This releases the violoncello to play tenor counter-melodies instead of following the bass about in octaves, like a sort of Great to

Pedals coupler. The essential 'lead' comes from the first violin, which should also have cues of all wood-wind solos. The famous 'Tavan' arrangements generally cue in the oboe leads an octave lower for the violoncello. Why, it is not quite clear. There should be a good first-violin conductor copy, in case the conductor is a violinist, as generally happens.

Write for the four-string double-bass, tuned



Next consider the wood-wind. The clarinet is frequently met with, and is an invaluable instrument. In a small band it acquires much greater weight and importance than in a symphony orchestra, and is chiefly used to fill up the middle registers with counter-melodies. Flute leads should be cued in the clarinet part. A flute is often met with also. Here the treatment is similar to that of the symphonic flute. The lowest register, however, tells out wonderfully in a small band. Oboes and bassoons are infrequent, but still not absolutely unknown. They should be scored for, but not made indispensable. The large bands usually have two flutes, two clarinets, one oboe, and one or two bassoons.

Now we consider the brass. You can count on at least one cornet or trumpet in any but the smallest band, and you should study the way in which the cornet has a decided lead of its own, as well as doing a great deal of solo work and filling in. Score for two cornets in A or B flat.

Horns are very infrequent, the parts being usually put in on the pianoforte. Score for four horns in F or E flat, but don't count on having any.

One tenor trombone is very frequently met with, and puts in both tenor and bass parts. Score for two tenor trombones and one bass.

Nearly every band has what are known as 'double drums'—i.e., one player manages timpani, bass drum, cymbals (with the feet); side-drum, triangle, tambourine, &c. This part wants very careful writing, and may make or mar an otherwise excellent score. In any event the score should be able to dispense with the pianoforte at the following strength: 1st and 2nd violins, 'cello, bass, 1 flute, 1 clarinet, 2 trumpets, 2 trombones, 4 horns, and drums.

A good harmonium part is required, and is not easy to make; many such parts are mere travesties and of no use at all. The harmonium should contain all the wood-wind parts at least. Put in an obbligate real bass for Pedal 16-ft. in case an organ is available, as happens in many picture houses.

Lastly, study a few good examples. Fletcher, Coates, Higgs, German, Coleridge-Taylor, are all excellent models; but the best object-lessons in this kind of scoring are the justly celebrated 'Tavan' operatic transcriptions, which are thought out with great minuteness and sound well on any combination of instruments.

'TONGUEING' ON WIND INSTRUMENTS

By MAURICE E. WHITTAKER

(Of the Hallé Orchestra)

Many a good player is harassed throughout a lifetime by a 'bad tongue.' A quick *staccato* passage causes great nervousness, and its execution blemishes otherwise faultless playing.

In this article I purpose to discuss this branch of the wind-player's necessary equipment, with a view to assisting those who suffer from such an irritating handicap.

In the first place the matter is psychological and also somewhat paradoxical. If a player *thinks* he can 'tongue' rapidly—he can; if he believes he *cannot*—he cannot, no matter even if he can! The first essential, then, is to build up some reasoned confidence. We all know the player who actually stutters and yet can tongue with terrific speed; and on the other hand, the man who possesses a quite fluent speech but whose tongue lags behind his fingers in maddening fashion when he is confronted with rapid *staccato*.

Certain players believe that one has but to practise tongueing with increasingly fast *tempi* to be certain of great improvement. Contrarily, many others maintain that the tongue cannot be materially improved by any amount of practice.

If the latter view is correct, is there then no hope for sufferers? Let us endeavour to look at the problem from fresh angles. It is possible that a little trickery may mean more to us than all the steady, legitimate, dreary practice on the old lines.

We are familiar with the old exercise:



I suggest that it is a waste of time to tongue *slowly* if *speed* is desired. Therefore the first portion of this exercise means so much waste time and energy. Let the pupil try a different avenue and carry out the following instructions:

Stand erect and completely fill the lungs; then, forming the lips as if about to whistle, emit the air in tiny gusts, from the diaphragm, as it were, not the throat, while *keeping the tongue absolutely still*.

After emptying the lungs a few times slowly in order to accustom himself to the idea, the pupil should endeavour, seriously, to imitate the sound of a motor car before and after the driver pulls the lever to drop a gear. It is difficult to explain without practical demonstration, but the earnest investigator should find that he can induce the reiterated gusts of air suddenly to attain great rapidity.

This is the underlying secret of this method of rapid *staccato* and when it has been acquired it is necessary to persuade the tongue to 'wag' and *follow* the gusts of air when they are being emitted at the maximum of rapidity. The rest is a matter of practice, this exercise being applied to the instrument. Never try to apply it to the instrument, however, until the matter is fixed in the mind.

There is certain to be some difficulty at first in getting the tongue to move with the reiterated breaths, but ultimately, if persevered in, the player will experience a kind of mental 'click,' and the tongue will shoot merrily away on the second speed in the same way, almost, as the motor engine does when the driver pulls over the gear lever.

One player will acquire the trick almost at once, whilst another may take weeks, but that it can be done—and without a teacher—has been proved. Given an understanding of the *principle*, and the necessary perseverance and concentration, success is certain. It may be helpful to point out that in the *normal* tongueing the player must make a separate and distinct effort (small though it may be) for *each note*, but in the second speed the only effort called for is the *start*, and of course the required 'push,' to secure the necessary accent of the music.

In applying the tonguing to the instrument the best way to commence is by this rhythm :

Ex. 2.



Begin the triplets at such a *tempo* that the tongue must use its fastest 'first speed,' so that when the semiquavers are reached the speed will call for that 'spurt' into the 'second speed' which is wanted. Here let the tongue 'race.' It does not matter much how uneven and out of time it is at first, so long as the transition into the second speed is obtained.

The player should utilise every opportunity to practise, away from the instrument, as it is far more useful to practise for several *short* periods than a few long ones. As soon as fatigue manifests itself stop! To attempt to force the effort is to injure one's prospects of success.

It will be found later that it is more difficult to 'race' in triplets—that is, to obtain an accent on the first of three instead of fours, but practice will cure this. *Master the second speed in fours first.*

The reader may object that it is an unwise procedure to depend on a method which appears to be unreliable and uncertain; but practice and familiarity will prove the 'second speed' quite dependable, and bring into being the necessary confidence for its use. Further, it is my opinion that all players possessed of a rapid *staccato* use the 'second speed' consciously or unconsciously.

It should not be imagined that this method of attaining a high speed (the 'second speed') implies *strain*. On the contrary, it eliminates strain.

When the 'second speed' has been acquired the player will have perceived that it is distinct in character from his normal tonguing, and that it will become actually easier than the other.

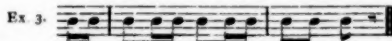
Let us now pass on to consider another method—a very ingenious one. In this the tongue, instead of touching the reed in the usual way, attains the same end by passing across the aperture by an up-and-down (not a horizontal) movement. By so doing the tongue, instead of having to make two movements, a forward and a backward, for each note, makes each attack by a single movement, up or down as the case may be. Begin with a downward stroke preferably. The synchronization of the tongue strokes with the fingers in moving passages will probably cause some difficulty, but the method ought to be fairly easily acquired.

And now to a third plan. All that has been said applies particularly to the oboe, clarinet, and bassoon, many of the players of which instruments envy the flute and brass players who can 'double-tongue' and 'treble-tongue,' and who consequently do not experience the difficulty of executing all rapid *staccato* whether in threes or fours or sixes, by the ordinary tonguing.

Writers on instrumentation seem to agree in asserting that 'double-tonguing' is an impossible achievement on a reed instrument. Prout in his 'Instrumentation' (chap. iv., p. 92) says: 'On reed instruments, as the reed itself is in the mouth, this [double-tonguing] is impossible.' Now, although the fact of the reed being in the mouth makes it more difficult than in the case of the flute, double-

tonguing is not impossible on reed instruments. On the contrary, it is a practical and convenient assistance whether employed for the easy execution of such figures as in the last movement of the 'William Tell' Overture:

tah kah tah tah kah tah tah kah tah tah tah.



or in longer passages such as the clarinet and bassoon runs in the last movement of Beethoven's fourth Symphony. True, it is a matter of some difficulty to surmount the natural tendency to unevenness, but the flute players are under the necessity of overcoming the same trouble although not quite to the same extent. The unevenness is caused by the undoubted tendency of the second syllable, the 'throat-note' (the 'kah'), to lower slightly the pitch of the note. This tendency can be counteracted by the familiarity acquired by the necessary practice.

Of the three foregoing methods the student should select the one which most appeals to him as being best and most easily acquired, and ignore the others—at least, until he has properly and safely acquired that one.

THE TOUR OF THE MÄRKISCHE SPIELGEMEINDE THROUGH THE SOUTH OF ENGLAND

BY ROLF GARDINER

The Märkische Spielgemeinde, or Playguild of Mark Brandenburg, was founded in 1921 by members of the Altwandervogel, one of the oldest orders of the German 'youth movement.' Its purpose was to specialise in play-acting and singing, and to lead the movement in these activities.

For three years, week-end expeditions were undertaken with a faithful regularity, a day's marching in the country leading the score or so of young men and women into some provincial town of the Mark. Here they would put up a booth in the market-place, or go into a school building, and entertain the local inhabitants with a mystery play, a comic play by Hans Sachs, or one of their own improvisation. They would sing in the streets and market-places, and on the Sunday morning in the parish church. They also took part in certain national festivals, at Flensburg under the Danish frontier, and in Carinthia at a big Wandervogel meeting.

Latterly the play-acting was given up in order that they might concentrate wholly on singing and instrumental music. They were fortunate in having a leader of exceptional gifts and ability in Georg Götsch, now Professor of Music at the Volkshochschule at Charlottenburg. He was one of the chiefs of the Wandervogel movement, and also a member of the Jüde-kreis (Prof. Fritz Jüde, Fritz Reusch, &c., who are responsible for the revival of the Madrigal in Germany). Supported by a loyal publishing firm (Kallmeyer Verlag, Wolfenbüttel), and by the Prussian Ministry of Education (at the head of which is the very able Dr. Becker), these friends have been able to move continually about Germany holding courses of community singing and instruction in the old madrigals and folk-songs, thus creating a national movement which so far has

had only a somewhat tentative counterpart in this country.

The Märkische Spielgemeinde is, so to speak, the vanguard of this movement. It consists of some hundred members, chiefly resident at Berlin, a large number being students, but also including engineers, bank clerks, teachers, and the like. The average age is twenty-two to thirty. All are amateur musicians, with the exception of Prof. Götsch and a few students of the Charlottenburg Conservatoire.

The Spielgemeinde does not give 'concerts.' In Germany no audience may listen to the singers without being made to sing in turn itself. Georg Götsch and his friends consider the concert a lopsided and spiritually bankrupt form, which must be overcome and transformed. Likewise, in sympathy with Mr. Arnold Dolmetsch in this country, they are opposed to the use of the pianoforte; old instruments, consorts of viols, lutes, flutes, and recorders are to be used again.

The visit of the Spielgemeinde to England this autumn was made partly in response to two expeditions undertaken by English Morris dancers to Germany since the war, of which the second took place last July, when the 'Travelling Morrice' (a party of students and others from Cambridge) journeyed to Hamburg to take part in a Festival there with German folk-dancers and the Märkische Spielgemeinde, dancing later in the streets of Lübeck, and on the shores of the Baltic.

The preparation of the Spielgemeinde tour was beset with difficulties. Prejudice, undue cautiousness, apathy, lack of time, or overcrowded programmes, made the task arduous and often hopeless. At one point, it seemed almost wiser to abandon the expedition. Finally, however, a restricted itinerary in the South and West of England was arranged, and twenty singers (including six instrumentalists) were invited, with their leader, Prof. Georg Götsch.

Arriving at Southampton on September 18, where they were greeted by students of University College, the company went direct to Bedales School, near Petersfield, where, by the kindness of Mr. J. H. Badley, a building was provided. A week was spent in rehearsals and in giving local and impromptu concerts. On September 23 a recital of sacred music, including Bach's Motet, 'Singet dem Herrn,' and works by Josquin, Schütz, Walther, Prætorius, and Gumpelzhaimer, was given in Petersfield Parish Church to a crowded congregation. The next day, at very short notice, a madrigal concert was arranged at Charterhouse School, Godalming, where warm applause ended an unusual programme. The singers entered the hall, coming through the audience, singing in procession a canon of Beethoven's, 'Signor Abate.' Madrigals by Senfl, Othmayr, and Melchior Frank were given, canons by Haydn and Mozart, and many folk-song settings, some by Götsch himself. At the end a Bach Motet, 'Der Geist Hilft Schwachheit auf,' was sung.

Saturday, September 25, saw the party at Leighton Park School, Reading, together with the Berkshire Branch of the English Folk-Dance Society; and Sunday, after a fifteen-mile walk, at Marlborough College. Here the memory of Charles Sorley was specially emphasised by the concert given in the Memorial Hall.

A walk over the Wiltshire downs brought the company to Calne, and Bath, where the stones of the Abbey and the Roman Bath both asked for

the homage of music, but where local prejudice was too strong and had the upper hand. A warmer welcome was given at Bristol, where the students of the University provided generous hospitality. 'Sellers' Round' was danced on the summit of the University tower, and a recital of sacred music given at Oakfield Road Church.

The company dividing, concerts were given next day at Winscombe, in Somerset, and in the Town Hall, Hereford. At Winscombe the audience was aroused to sing English rounds and sea-shanties between the pauses of the programme, and a vigour was shown worthy of a singing county.

On September 30 a large congregation assembled to hear the Spielgemeinde in Hereford Cathedral. Despite certain acoustic difficulties and the smallness of the choir (only twenty-two singers), a memorable service took place. Particularly did Josquin's 'Ave Verum,' with its quiet simplicity, impress the audience. A similar recital at Worcester Cathedral next day was even better. The acoustics were more favourable, and Bach's 'Jesu, meine Freude' was sung—unaccompanied, of course, and from memory.

A fine autumn day's marching led the company over the Cotswolds to Burford. At Stow-on-the-Wold a halt was made to dance English country dances in the market-place, and the grey stone walls rang with the Lantsknechtlieder of the Thirty Years' War. In the evening the church house at Burford was packed, and a programme of 17th-century songs seemed wonderfully in tune with the spirit of the place.

On October 3 we went to Boars Hill, Oxford, to visit the Poet-Laureate and to sing Bach, Schütz, Prætorius, and Josquin to him and other distinguished friends. Later, in the courts and gardens of Chilswell, small knots of singers made music in turn, so that, to quote Mrs. Bridges herself, 'it seemed as if the garden were blossoming into sound.' Mrs. Bridges played Byrd and Purcell to us on her clavichord, and for good-bye the Spielgemeinde sang part of 'Singet dem Herrn.' Then we marched down through the mists of the Thames Valley and up into Oxford City to the strains of old marching songs and Lantsknechtlieder.

London offered a busy programme, with recitals in the churches of St. Martin-in-the-Fields and St. Michael Cornhill, and madrigal concerts at the National Union of Students, Student Movement House, the English Folk-Dance Society, and the German Embassy. Despite the heavy strain of these engagements (all within two and a-half days) the company maintained its freshness and gaiety of spirit. A farewell concert was given at Southampton on October 7. The hall was overcrowded, and the audience enthusiastic. It was with much regret that the Spielgemeinde left England. The party bade farewell by singing the lovely 17th-century madrigal, 'Wir lieben sehr in Herzen,' on the tender which took them to their ship.

Mr. Gardiner, who has written the above, was responsible for the tour he describes, and I should like to place on record the extraordinary amount of work and energy that he put into the organization of the event, despite the fact that his time was already fully occupied. He suffered many disappointments over it; but I am sure that, along with everyone who heard the choir, he was amply repaid by the results.

The Spielgemeinde has taught some of us several very important things in connection with our music. The first is that most of us do *not* know how to sing a Bach Chorale. As Mr. Fox-Strangways has said:

Surely seldom has such singing of Bach Chorales been heard here; impetuous, vital, and of a fervent expressiveness that might well serve as an example to our own choral societies.

The second is that the performance of choral works of the Bach period by giant choirs is a mistake; and the third, that the English madrigal school is far superior to the German.

As to the choir itself, there were many things to learn from its singing; but the visitors still had one very important thing to learn, and that was to sing a little more lightly and buoyantly.

But the greatest lesson to be gathered from this tour is that we must consider seriously the example offered by Prof. Götsch and the Spielgemeinde of ceasing to treat music as a 'concert art,' and of bringing it among the people of the land, with a higher standard both of technique and quality than has so far been attained by the festival movement. We must treat music less as a social activity and more as a definite part of everyday life. When we can understand this, we can understand the real significance of the English tour of the Märkische Spielgemeinde.

CHRISTOPHER MAYSON.

Points from Lectures

Rather out of the usual routine of lectures have been some of the speeches during the month. The Right-Hon. David Lloyd George was present at the inauguration of an organ at Clapham Junction Welsh Presbyterian Church, associated with the work of his deceased daughter. Called upon to speak, he referred to the prejudices against instruments in his youth at Criccieth. Even a tuning-fork would have been too prominent, but an adjustable pitch-pipe was tolerated if sounded faintly. Later a harmonium was introduced. He added: 'You are going to have a harp in heaven, but it was difficult to get even a harmonium on earth. Why it should be a sort of desecration of the temple to have an instrument down here with the saints on earth when you could have a full orchestra up in heaven, they never condescended to explain, and to me is one of the mysteries of the theology I was taught as a child. But a great change has come over Welsh music. I asked three great musicians which are the five greatest hymn-tunes. They chose "Mannheim," the great Luther hymn, the German "Hallelujah," the "Old Hundredth," and "Moab." Just think: "Moab" one of the five greatest hymn-tunes on earth!' Mr. Lloyd George went on to say that even bishops, not to speak of great politicians, expected a mansion in the skies. The Bishop of Chester asked only for a very subordinate position in the orchestra when he got there—or did he say 'if'? When he was addressing the conference of the British Federation of Musical Competition Festivals, and church choirs were under discussion, he spoke of village life being more satisfying because of village choirs. Certain villages, too, were associated with particular instruments: bassoon, clarinet, oboe. He (the Bishop) would gladly surrender any harp, golden or otherwise, if he might be allowed to play

a note or two on the oboe in the heavenly orchestra. Instrumental music, the Sleeping Beauty, ought to be awakened in the villages, even with a caress. He wished that music were more at home in our villages, and our villages more at home with music.

The topics announced at the Federation Conference at Chester sought to strengthen what are weak points in the armour of the competition festivals. Reasons were given by the Rev. C. J. Beresford why church and chapel choirs tended to decrease in competitions. Sir Richard Terry regarded the points urged as mere excuses, futile and unreal, and if valid now were equally applicable when church choirs were the backbone of the movement. It was quite wrong to suppose that failure in a competition lowered the status of the choir-master. Some committees, added Sir Richard, chose a few pieces, and got the choirs together for combined performance, thinking that it was the whole thing required of them. Concerted music was most desirable, but a modern work demanded more than pianoforte accompaniment, and should be given adequate rehearsal, otherwise the adjudicator who took the baton could not be regarded as the 'star turn' he was billed for.

School choirs were also passed under review at Chester. Major J. T. Bavin suggested means of meeting the objections of teachers to competitions. The adjudicator should be sympathetic and helpful, and criticisms should be given to the teachers in the absence of the children. Mr. MacInnes, H.M. Inspector for Cheshire, said that locally the Board of Education did not mulct the children of their school attendances when attending competitions. The National Union of Teachers also left the teachers free to compete. The Cheshire Director of Education was equally favourable to school choir competitions, holding that the advantages outweighed any disadvantages.

The Church Congress at Southport departed from its usual apathy towards music, and one of the largest audiences of the week listened to the Rev. Prof. Percy Dearmer. Nothing was so bright as religion, he said, but we obscured it by our bad art, when by good art we ought to express it. The credit of the Church to-day stood not on the theological systems of the past, but on its architecture, its ceremonial, its music, crafts, sculpture, and painting. In the view of the Archdeacon of Sheffield, religion tended to be conventional and hieratic, while, on the other hand, art was apt to be in the grip of commercialism. Art to-day in all its processes was struggling to manifest truth, but its vision at the moment was incomplete. The Church had its opportunity and its duty to help the world to see that 'out of Zion God hath appeared in perfect beauty.' Mr. Vernon Crompton saw signs of change for the better. In the new Liverpool Cathedral there was a new humanism being clothed upon the old forms. We were too near that effort to be quite sure of our criticism, but progress was bound to be slow in face of the virulence of a civilization which, based on economic principles pure and simple, seemed to find salvation only in the scientific categories.

The service of music in the Church, the subject which Sir Henry Hadow took in preference to one announced for him, permitted him to follow up the thoughts of previous speakers at the Church Congress. As a rule, he said, Church music had been free from that commercialism which was the chief enemy of art and literature. Yet there should be an unflinch-

ing resolve not to admit to our Church services any kind or example of music which fell short of the highest standard that it could attain. It was simply untrue that there was not enough of the right sort of music to go round. The rapid advance in the understanding of music which had spread through this country in the last few years was far outstripping the bad music of his childhood. An increasing number of people were offended by what was trivial, or false, or irreverent. But a vast number adopted no criteria of excellence at all; music that was rapid in movement and brief in duration sufficed for them. He thought that nothing should be admitted to the canon of Church music which was not accepted as deserving of its place by a consensus of the liberal and trained opinion of those best fitted to pronounce judgment. A corpus of such music could easily be prepared.

Sir Hugh Allen, opening the session of the Glasgow Athenæum School of Music, extolled the delights of the string player in comparison with those of people who learned to play the pianoforte. There was no limit to the value and enjoyment of ensemble or orchestral playing. Singing, however, was the most important thing in music, and was a part of life. Community singing and congregational singing were developing, but full enjoyment was to be found in choral societies, where the range of experience was infinitely wider and more complex. Here was discipline of the finest order. The choral society habit was the great one to cultivate. The good fellowship it engendered, and the patience, grit, and obedience to authority it required, made it a most desirable culture. Referring to music in churches, he said the Church showed them the way to heaven, but it was a curious thing that when one was on the way to heaven he should meet so many tunes going in the opposite direction.

Victorianism had a bad time during a lecture by Sir Richard Terry, at the Nottingham Music Club. Musical snobs of the Victorian era, he said, contended that musical appreciation was the privilege of the few. They talked about music in a foreign language. From a nation of performers we came to be known as a nation of listeners, and that was when we began to get our false ideas about music. The gift of understanding music was a common heritage. There was an assumption of superiority, which still lingered, that we were on a higher plane musically than our ancestors. Those people whom we looked back upon as crude groopers in the dark were in many respects our superiors. Sir Richard's set subject was 'The Romance of Musical Notation,' and his lantern slides, reproducing ancient manuscripts, illustrated these prefatory remarks.

The training of Scottish organists in traditions of music in worship is being undertaken by a joint committee on Instruction in Church Music. The Rev. Dr. Millar Patrick, Edinburgh, has given the introductory lecture. As he pointed out, English chorister traditions were lacking in Scotland. Skilled executants on the organ often forgot that there was a spiritual dignity in leading a congregation in worship. Organists needed to be instructed in the interesting and significant history of Scottish Church music. Examples of errors of pace, abuse of organ tone-power, and of secular voluntaries, were given.

Beethoven is bound to come into lecture schemes during the winter season, and rightly so in celebrating the centenary of his birth. Such lectures are already being given at various places. Little

that is new can be presented here. The man in the street and in the lecture-room will benefit by this useful musical propaganda. Weber, Wagner, Handel, and other great musician lecture series have also figured in the programmes of the month. J. G.

New Music

SONGS

Again in a big parcel of songs a high standard in the choice of words is noticeable; there are scarcely more than one or two examples of the old shop-ballad style. This may indicate an improvement in taste on the part of the general song-buying public; more likely it is that the publishers who specialise in that type of song have refrained from sending their issues. At the same time, apparently, we have not yet advanced far enough from the ballad age to be free from some remnants of self-consciousness. Thus the Winthrop Rogers volume of examples by living composers is a 'Miscellany of Artistic Songs.' One doesn't want to carp at a very good thing, but if Armstrong Gibbs sets *de la Mare*, and E. J. Moeran sets *Housman*, do we need telling that the result is artistic? But that's a petulant grumble, for the volume itself is an excellent idea, well carried out. Fourteen songs are reprinted, among the composers being Clive Carey, Armstrong Gibbs, Gerrard Williams, Howells, Warlock, Maurice Besly (not perhaps very worthily represented), and Quilter. The volume is a credit to the publishers, whose agents are Messrs. Hawkes. From the same house comes Peter Warlock's 'The Toper's Song,' whose words are from an 18th-century ballad sheet, the sort of thing that Warlock has constantly produced, to every one's admiration and delight. The tune is a good straight one with a singable refrain, and the setting interesting without being far-fetched. This composer's own individuality is more clearly felt, however, in his 'Pretty ring time' (Oxford University Press), a song which is at once lifted above the ordinary level by the stimulating accentuation of the words, and some original yet simple touches of distinction in the pianoforte part. Colin Taylor, for the same publishers, has newly arranged the lovely 'O can ye sew cushions,' and fitted to it an accompaniment of undoubted charm. The charm, at any rate so far as some of the harmony is concerned, is of the pale and slightly precious sort, for this very simple tune rather over-sophisticated; but it is an effective setting, and will be popular. It is for a high voice. Herbert Menges's 'Silence, beautiful voice' (again Oxford University Press) is a setting for soprano, violin, and pianoforte of Tennyson's familiar lines. Here again the colours are pale, and there is little suggestion of real vitality in them, but at the same time the recitative is well-planned, and the effect, undeniably suitable to some aspects of the poem, well achieved.

Dekker's 'Golden Slumbers,' newly set by Maughan Barnett, is issued by Elkin under the title 'A Lullaby.' There is no great distinction about the music, though the easy melody of the first stanza fits the words quite well; when the second stanza, however, with its changed accentuation, is sternly forced into the same mould and made to fit the unaltered melody, the result is stiff and ungrateful to a degree. Vivien Lambelet's 'King's Messenger' is made by its rhythmical energy, which carries it through in spite of some mediocre

material. Vitality of movement conceals the lack of other qualities: the quickness of the hand deceives the mind—for a time, at any rate. Elkin's, who publish it, also issue under one cover two short songs by Roy Agnew, 'Dusk' and 'Infant Joy.' The first of these is an effective suggestion of the atmosphere indicated by its title. Technically the result is obtained in an unusual way. A simple vocal line in the Æolian Mode—in this case G to G with B flat and E flat—is treated as if its seventh degree were its final; in other words, as if its tonic harmony were that of F major. The G, the true final and tonic of the tune, is imposed as a kind of ninth over F and C. The effect is unsatisfying; in other circumstances it would be definitely unsatisfactory, but in this example the hazy outline is suitable to the tone of the poem—and the thing comes off. 'Infant Joy' is less successful. The setting does not strike again the note of fineness that lifts the poem above the commonplace. It isn't that there is anything wrong with the music, but just that it doesn't quite get there: it is not far-reaching enough. The poem asks an intense and highly-tempered simplicity which this music cannot give.

Paterson's continue their excellent series of solos from the Cantatas of J. S. Bach, with the addition of 'Twas in the cool of eventide,' 'Only be still,' 'Hallelujah,' and 'My heart rejoiceth,' the soprano air from the Magnificat. The first of these numbers is already well-known; the second, a lovely tenor aria from Cantata No. 93, will be new to many singers, and should be noticed. 'Hallelujah' is from Cantata No. 29, and for contralto. The same publishers add two light numbers to their 'One Shilling Song Series.' The first of these is 'Plymouth Harbour,' by Victor Merriman, a good, plain tune, straightforwardly treated, and the second, 'Molly Dear,' a pseudo-Irish, pseudo-humorous song, which, if it deserves little, claims little.

The beautiful tune, 'Quittez, pasteurs,' has been arranged as a song, 'O leave your sheep,' by Cecil Hazlehurst: the pianoforte part is well suited to the character of the tune, as well as musicianly and imaginative; there are some good points of imitative writing, and some bell touches, in which perhaps the 'fifths' effect is too extensively relied upon. All the same, it will make a good Christmas song. The same publishers (Enoch) issue singly Landon Ronald's 'The voices all are still,' from an album, 'Songs of Remembrance,' which was noticed here on its publication some months ago. Rimsky-Korsakov's 'Hymn to the Sun,' from 'Le Coq d'Or,' is now published by Hawkes, with an English version by George Harris, jun., and Deems Taylor. The number is well-known and deservedly popular, and a new issue of it is useful. The translation is singable, but 'even the best Translation is for mere Necessity but an evil impeded Wing to fly withal, or a heavy Stump Leg of Wood to go withal.' This truth applies but little, however, to Fox-Strangways's new translation of Tiedge's 'An die Hoffnung,' which was set by Beethoven and is issued by the Oxford University Press. The limp is noticeable once or twice in the opening recitative, where the difficulties are perhaps greatest; for the rest, the English is well-fitted to the musical text, and is, in addition, simple and natural in style, without any of the absurdities that used so often to mark translations.

From Schirmer's come three new songs by Bernard Wagenaar—'At dusk,' 'May-night,' and 'I stood in dreams.' In each case, again, the English or rather

American words ('Thru' the branches glimmering') are a translation, the first from Verlaine, the second from Koster, the third from Heine. The music too, though published in the U.S.A., seems to have its spiritual home in Europe. Perhaps the composer when at Rome does as Rome does, when at Paris does as Duparc does, and when at Vienna does as Strauss does, or even Wagner. The songs are undeniably good, in a way: the handling is sure, and there are effects of luscious harmony that will easily pass as beautiful. But they are so much derived, so pretentious, yet so frankly studio-pieces, and the models on which they are based are so very much more the real thing, that one cannot regard them as of much importance. Of the same school, in a lower class, is Alice Barnett's 'Music, when soft voices die,' which has a pianoforte part of heavy, luxurious texture, made up of material which is really thoroughly commonplace, and only very thinly disguised by its elaborate lay-out. The music shows a knowledge of certain kinds of effect, both pianistic and vocal, and is thoroughly self-indulgent in its use of them. The inevitable result is that it very soon, if not immediately, repels the listener; this always happens, sooner or later, with music that lacks austerity. There is more vitality in Sidney Homer's setting of 'General William Booth enters into Heaven'; the force of the words made it inevitable, and the facility here is not of that sort: facility there is, however, in the over-repetition of the initial idea, and the weak sequential effects in the middle section. Some people resent and dislike the poem, others will feel, as I do, that it deserves the serious attention of some big composer. If it were really well set, as perhaps Bliss might do it, the effect would be tremendous. Its intensity will fire even this setting, if performance is good, but the spark will have come from Vachel Lindsay rather than from Sidney Homer.

There is more austerity about Leslie Woodgate's 'Littleport' (Murdoch), with its good tune and strongly-woven pianoforte part; but if there is no concession to weakness in it, there is no aloofness. Influences of the prevailing tone of English music are inevitably felt, but the song is none the worse for them, and suggests, in comparison with former works, that the composer's individuality is developing strongly. The same publishers send five new songs by Arnold Bax: 'Carrey Clavel,' 'I heard a soldier,' 'In the morning,' 'Out and away,' and 'Eternity,' which again are only for those performers who can sing with the heart and sing with the understanding also. But it is not to be expected that the songs should make themselves obvious to the first glance, and there is no doubt that as one becomes familiar with the music things soon fall into place and leave the composer's meaning clear. Take, for instance, 'In the morning.' The first impression here is that the fresh simplicity of a tiny lyric has been lost in a maze of elaboration. But as one learns to let the pianoforte part murmur along very quietly, and never become more than a hazy background, the beauty emerges clearly. The subtle meanings of Housman's last line are exactly touched, in a very far-seeing piece of musicianship. Absolute simplicity might have made an even more telling method of dealing with the poem: Bax didn't choose that way, and his method is undeniably an elaborate one; but it is a successful one. A fine song again, but on a much larger scale, is 'Eternity.' It is a great poem, but the broad outlines of Bax's opening idea do not fall

short of what is wanted, and make a striking beginning. The listener feels at once that here is the real thing, an authentic experience, and no mere sham or verbosity. More dramatic in style is 'I heard a soldier,' with its quiet close after a big climax. 'Out and away' is the hardest of all to grasp and, incidentally, very difficult to perform. Its intention soon becomes fairly clear, but whether it is going to 'come off' is another question. In addition to its technical problems, the atmosphere of the poem is a highly rarefied one; and if it is captured by a slight touch, it is lost that way too. Hardy's 'Carrey Clavel' is a very different poem, and it is interesting to see now utterly the composer's style changes in dealing with it. The instinct is right again, but the result somehow seems less true to the composer's individuality than are some of the other songs; and the note of bitterness does not sound quite strongly enough in the music. Perhaps a really good singer would be able to find it and make a fine thing of the song: at present it seems to me not quite to hit the nail on the head. After these songs it is a sad drop to Mabel Browning Fairlie's 'He shall sustain thee,' which is a sacred song of the bad old type, with organ *ad lib.* It is difficult to see why meaningless music of this sort should be associated with words whose first quality is that of intensity. The publishers are Weekes.

Probably most children's poetry appeals chiefly to adults, and Hermann Bielefeld frankly designs his, 'Kinder-lieder für Erwachsene.' The humour seems to me gauche and dull; some of the tunes are sprightly, but the pianoforte parts are heavy going—like the portentous gambols of baby elephants. The total result is far from childlike.

Two volumes of Polish national songs, arranged by Adam Wieniawsky, are published by Gebethner & Wolff, Warsaw. The words are printed in the original only, which prevents me from getting to the heart of the songs; but some of the tunes, whether they are genuine folk-song or not, are first-rate, and the settings are plain and effective. There is a stirring one, headed 'Oj da dyna,' in vol. II., and a quieter but equally good one, 'Ja jade droga,' in the first set. Kinship with Chopin's Polonaises is superficially quite obvious.

Lastly, published by Wilhelm Hansen, Leipsic and Copenhagen, are two volumes of songs by Albert Mallinson, based on poems of Sappho, in Bliss Carman's translations. 'Sapphic Lyrics' is one volume, 'Songs of Lesbos' the other, and both contain songs of undoubted quality, some of which have been recently introduced at a London recital by the composer's daughter. Mallinson's style has obviously been modelled on that of the great song-writers, but if he has unconsciously and wisely followed the example of, for instance, Brahms, he has extended Brahms's technical range in every direction to meet his own needs: particularly noticeable is an imaginative and skilful use of the pianoforte's resources. The prevailing character of the poems involves a certain sameness in the colouring of the music, which is largely one of heavy emotionalism. But there is relief in the lighter texture of 'A beautiful child' and 'In the grey olive groves,' and in the rhythmic energy of 'When the Cretan maidens.' Singers ought not to let these songs remain unknown, for they contain many moments of real beauty.

T. A.

COLLECTIONS OF SCHOOL SONGS

These are days in which economy is a burning need in schools. Timely, then, are about thirty volumes of unison and two-part songs just published by Novello, which constitute, to my mind, about the best value I have seen for a long time. Twelve good songs for a shilling is the bargain in Books 278, 279, 280, 281, and 282 (these, and all the rest, are in the series of Novello's 'School Songs'). Some of the composers represented are Geoffrey Shaw, Alec Rowley, Ethel Boyce, Brahms, Bernard Johnson, and H. A. Chambers. So far we have unison songs for junior classes. For the higher divisions there are Books 283 and 284, with six and seven songs respectively. No. 284, for example, contains Holst's 'Song of the Shoemakers,' Gardiner's 'Sir Eglamore,' Shaw's 'Worship,' Sullivan's 'Orpheus,' and three others. Is not this splendid value? Seven easy songs (still unison) are in Book 285, and thirteen old English favourites of the 16th, 17th, and 18th centuries rub shoulders in a jolly company in Book 286. There are five sets, each of seven easy songs, in Books 287 to 291. All the above cost a shilling each book, except Nos. 287, 288, 289, and 290, which are even cheaper—eightpence. This is the price also of Book 292—seven higher grade unison songs, that include Arne's 'Water, parted from the ocean,' 'The lass with the delicate air,' of his son Michael, Wallace's 'Bell-ringer,' with its old-fashioned but simple and sincere touch of pathos, Henry Lawes's 'Sweet Echo,' Dudley Buck's 'When the heart is young,' and a couple of dainty items by John Ireland. I mention the contents of this as a sample of the quality of these books. Last of the unison collections is 'Autumn Days,' a song-cycle for young children, by Cecil Sharman. In a single page the composer manages to catch a mood and present it winsomely, with the aid of a cleanly drawn, nicely balanced vocal line. These are happy and attractive little ditties—sixpence the lot.

There is capital practice in canonic singing, as well as plenty of enjoyment of good tunes, in Book 272, 'Twelve Two-part Canons' (1s.). The remaining books (all two-part) comprise four described as 'easy' (Nos. 294, 295, 296, and 297, all 8d. each), one of National songs (No. 298, 8d.), one of anthems and sacred songs by Mendelssohn, Gounod, Charles Macpherson, and others (No. 300, 1s.), and half-a-dozen books containing from five to seven songs each, all of very moderate difficulty and of delightful tunefulness. These are Nos. 299, 301, 302, 303, 304, and 305 (the first and last, 8d.; the others, 1s.). To name the contents of just another volume, No. 301 contains Walford Davies's 'Humpty Dumpty,' Mendelssohn's 'You spotted snakes,' old Morley's 'It was a lover,' Rathbone's 'Up the airy mountain,' and Ethel Boyce's 'The Swallow.' Anyone can easily get to know the contents of the other books, and I can promise that they are all 'up to sample.' Every one of the two hundred and thirty-seven songs (under 25s. for the lot!) can be had separately. The majority have Sol-fa as well as Staff notation.

W. R. A.

EASY PIANOFORTE MUSIC

The following numbers from the Oxford Pianoforte Series, edited by A. Forbes Milne (Oxford University Press), may all be recommended for teaching purposes. 'A Graceful Waltz,' by Norman F. Demuth, is a brief but well-written and attractive

piece of about lower to higher division standard. Full of interest and widely varied in style are the five pieces under the title 'Idle Moments,' by Eric Mareo. The music contains many original touches, and though in the main fairly easy, frequently calls for considerable imagination on the part of the young player (elementary to lower grade). Two pieces for elementary pupils are 'An Old-Style Measure,' by F. Percival Driver, and 'A Tiny Suite for Tiny People,' by Olive J. Wood. Both are useful examples of two-part writing. The former is in minuet time, and one of its sections takes the form of a canon in the octave. The Suite is rather simpler, and consists of four neatly-written little dances—Prelude, Gavotte, Minuet, and Gigue. Suitable for beginners are the two books of pieces under the title 'Gleanings,' by Olive Lloyd. The pieces are very short, are graded, and could be used as first pieces.

From Paxton's come two sets of 'Contrasts,' by Harry Farjeon, Ernest Newton's Suite, 'Peter and Wendy in Never-Never-Land,' and 'Toy-Joys,' by T. Haigh. 'Contrasts' No. 1 consists of 'Leggiero' (a dainty little piece providing excellent practice in delicate *staccato* and *mezzo-staccato*) and 'Pesante' (a brief study in firm chord-playing). 'Semplice' (a simply-treated melody) and 'Con Tenerezza' (a graceful little Andante movement) constitute 'Contrasts' No. 2. They are from elementary to lower grade. The 'Peter and Wendy' Suite consists of seven easy pieces, tunefully-written in a straightforward style which should easily appeal to pupils of elementary grade—particularly those who like most of the work to be given to the right hand. From an educational point of view, Dr. Haigh's 'Toy-Joys' are more valuable, since both hands are treated as of equal importance. The four pieces in the book are also decidedly attractive, and will provide a pleasant means of developing technique. They are rather more difficult than the Suite mentioned above.

Ivy Herbert's 'Minuet' from 'Three Old Dances' (Joseph Williams) is a graceful, delicately-written little work, the chief weakness of which lies in its lack of rhythmical variety. The same publishers also send Graham Clarke's 'Snapshots' (six miniature sketches suitable for primary grade), and Book 4 of 'Music Land,' by Madeleine Evans. This last concludes a course of elementary instruction in four books, and, we are told, might serve as a link between the Primary and Elementary Grade examinations. According to the list of contents, each book provides work in aural training, reading tests for pianoforte, and short pianoforte solos. The book under notice gives some drilling in the more difficult time-figures associated with the usual time-names, reading-tests, several pages of melodies for sight-playing, and some short studies and pieces.

Elementary pupils might profitably prepare for Christmas by working at a delightful set of pieces under the title 'Pantomime,' by Dudley Glass (Murdoch). They are capital examples of descriptive music, and each piece is provided with a running commentary written-in above the notes. The music, however, will be appreciated quite apart from the comments.

G. G.

CHAMBER MUSIC

Serge Bortkiewicz's Sonata for violin and pianoforte (D. Rahter, Leipsic), and Leo Weiner's F sharp minor Sonata (E. W. Organ, Birmingham), may be considered together, since both betray in different degrees a tendency towards a saner conception of

chamber music than is shown by ultra-moderns, and both composers owe something to the example of César Franck. This return to a normal state of things may induce the casual reader to express the opinion that all that these composers say has been said before. As a fact neither Bortkiewicz nor Weiner is an imitator. Both try to express ideas which are entirely their own, and often in individual fashion. They show themselves children of our time in the odd way in which they fail when they attempt to write an equivalent for the slow movement. One would say that the thoughtful, meditative mood adopted by the older composers is no longer possible to a modern, who is happiest when he is flying off at a tangent. Weiner's slow movement might be described without injustice as a succession of colour effects; Bortkiewicz's consists of platitudes, and falls far below the standard of the first movement. His Sonata indeed would gain much if the second movement were omitted, and if the third had fewer quasi-tremolandos, which may be of excellent effect in the orchestra but in music for solo instruments sound clumsy in the extreme. Both composers are happiest when they can 'go ahead' in the lyrical manner in the first movement.

The 'Caprichos Romanticos' for two violins, viola, and violoncello, by Conrado del Campo (E. W. Organ, Birmingham), if somewhat lacking in imaginative force, are well written, and should in consequence appeal to those who are eager to read new works—especially as the music offers little difficulty to experienced players.

Still easier are 'Zwei Quartette,' for two violins, viola, and 'cello, by Tartini, edited by E. Pente (E. W. Organ). These excellent specimens of the music of the period should provide capital material for teachers of ensemble, even though they do not equal the best work of their composer. A 'Streich Quartet,' by Johann Zahn, edited by H. Schindhelm (E. W. Organ), belongs to the same class. The first violin part seldom goes further than the first position, and never above the third. The composer, an 18th-century musician, born in Bohemia, has twenty-two Symphonies to his credit, yet his name will be unknown to the immense majority of performers.

Neat reprints of classical work are included in Cefe's Edition (E. W. Organ). Schubert's Trio, revised by F. Rehfeld, can be had either for two violins and 'cello, or violin, viola, and 'cello. Beethoven's duets for violin and viola provide a new version of the duet for violin or flute or oboe. A Trio of Beethoven for two violins and viola is really the two Pianoforte Sonatas, Op. 49, No. 2 providing the first movement, No. 1 the Andante and the Rondo. Schumann's 'Marchenerzählungen,' for clarinet (or violin), viola, and pianoforte, are not new music, but clearly printed and carefully edited.

B. V.

EASY VIOLIN MUSIC

A very attractive set of eight short pieces in the first position is 'The Old Man's Hour,' by Cecil C. Dalmaine, whose chief design has been to give the player some useful, well-thought-out studies in bowing and phrasing, while keeping the left-hand technique quite simple. There are variety and interest from the beginning of the 'Old Man's' reminiscences to the last of the hour when 'The old man sleeps'—a useful study in quiet *sostenuto* playing. The accompaniments are simple and effective. For more

advanced players there are several pieces, published in separate numbers by the Year-Book Press. The arranging has been done by various hands, and the violin part edited all through by Ernest Yonge. There are some questionable details in the bowing and fingering, and in several places the pianoforte accompaniments are awkwardly laid out—notably in the Andante in E major (William Russell), which is perhaps the least successful of the pieces. It is, however, interesting to have this old music in easily accessible form. Beside the Russell item mentioned above is an Andante and Polacca by the same composer, and three pieces of Handel—Andante Larghetto from 'Saul,' Musette and Minuet from 'Alcina,' and Minuet from an Organ Concerto.

Henry Tolhurst's arrangements of 'Three Old English Tunes' (Paxton) are quite simple and effective for the soloist, but the accompaniments are rather feeble.

It is perhaps too much to expect originality in a minuet nowadays, but Frederick J. Bodilly's Minuetto-Grazioso (Paxton) makes up for lack of fancy by grace and attractiveness. D. G.

VIOLA

Every attempt to enlarge the somewhat restricted repertory of the viola commands respect, and Gordon Jacob deserves recognition for having made the viola the protagonist of his Concerto in C minor (Oxford University Press). The extraordinary skill of performers like Lionel Tertis has called attention to the neglect with which the viola has been treated so far, and perhaps a few more concertos might show composers that, in spite of its limitations, the viola has qualities of its own which are not shared by any other instrument. Merits and demerits should both be carefully considered, for the great flaw in most recent compositions and arrangements is just that they ignore the inevitable limitations and make the viola ape the tricks of the violin. The result is that instead of exhibiting its strongest, most characteristic qualities, they reveal the weakest; instead of exploiting the fields where the viola is supreme, they make use of those where not the viola but the violin reigns unrivalled. A composer with special bent for the genius of instruments could never be guilty of such error. 'Harold in Italy' may not be a great piece of music, but in this respect at least it is a pattern which we commend to the attention of Mr. Gordon Jacob and others who wish to convince the public that the viola is not merely a violin tuned a fifth lower. Apart from this, the Concerto holds out the promise of better things to come. Some ideas possess interest, and even charm, which would be more evident if they were not strung together in somewhat haphazard fashion.

Carl Herrmann's 'Zwei Stücke' (E. W. Organ, Birmingham) do not probe too deeply into the heart of things, but answer perfectly the description of 'morceau de salon,' which may be translated without offence, 'parlour music.' The 'Varjationen über eine ernste Weise,' by the same composer, reach a higher level. They are carefully and conscientiously written, and should be effective in performance.

'CELLO

The second part of Ludwig Lebell's 'Studies and Exercises for the Violoncello' (Joseph Williams) concerns chiefly the extended first and half-positions,

with which the author deals thoroughly. But he has also made these studies more interesting and profitable by employing a variety of bow-strokes, every one of which deserves the careful attention of the student. And perhaps with the idea of bringing up the young 'cellist so that modern devices will have no terrors for him, an exercise is provided in $\frac{5}{4}$ time. It may be doubted whether the plan is a wise one. In the first place, it would seem that before going to mixed rhythms the student ought thoroughly to master the simpler forms. Modern players have had no difficulty in dealing with complex forms, even though they were brought up on $\frac{4}{4}$ and $\frac{3}{4}$. Moreover, it is literally impossible to keep pace with all the vagaries of the modern composer. Who can foresee the number of crotchets or quavers he may crowd into one bar five years hence? By all means let us take him seriously, but not so seriously as to suppose that the very foundations of music must quake at his word. B. V.

CHURCH AND CHORAL MUSIC

Of new works to be considered this month, one of the most interesting is Harold E. Darke's setting for chorus and orchestra of 'Ring out, ye crystal spheres,' from Milton's 'On the morning of Christ's Nativity' (Oxford University Press). The opening movement is of an exuberant character. It is in $\frac{3}{2}$ time, and is largely built over a four-crotchet figure treated as a ground-bass. Much of the writing for the voices is in pairs of parallel fourths; this, in conjunction with the orchestral bass, brings about an abundance of characteristic clashings. Later, effective use is made in the accompaniment of a chiming figure of four descending crotchets over a three-minim figure in the bass. The movement closes quietly, and is followed by a brief section (*meno mosso e tranquillo*) in E flat minor, an *Andante maestoso* ('Yea, truth and justice then'), with some expressive counterpoint for the voices, and a beautifully-treated little passage in B major ('And mercy set between'). A return is then made by the orchestra to the thematic material of the opening movement, a crescendo is worked up over a dominant pedal, and a final entry of the chorus (*f*) brings the work in a few broad phrases to an imposing finish.

From the same publishers comes a thoughtful setting, by George Oldroyd, of 'Stabat Mater Dolorosa,' with Latin and English text—English translation by Charles Williams. The writing is modal in character, and is set for unaccompanied mixed choir. The parts occasionally divide, but the demands on technique are never more than moderate. It calls mainly for a good *sostenuto*, rhythmic freedom, and a good command of nuance and tone-colour. Given these, the work should sound impressive. There is a printer's error on the top line of p. 17; the last treble note is presumably B. Other issues from the Oxford University Press include settings of the Magnificat and Nunc Dimittis by Dr. John Blow and Joseph W. G. Hathaway, and an 'Organ and Choir Book of Varied Accompaniments and Descants for use with the English Hymnal,' edited by J. Lionel Bennett. Blow's setting is in the Dorian Mode, and has been transposed up a tone and edited by Heathcote D. Statham. An occasional use of brackets over the voice parts should help in securing a rhythmical performance. Dr. Hathaway's treatment of the Evening Canticles is fresh and

interesting. The vocal writing is effective without being over-elaborate, and the organ* is used with judgment and skill. In a preface to the 'English Hymnal' book the editor explains that the scheme is to provide opportunities for making use of some of the old-time methods of dealing with the 'People's Tune,' e.g.—the method of the Metrical Psalmists (a vocal harmonization with the tune in an inner part—generally the tenor); the methods of J. S. Bach (the most characteristic and most generally familiar being that 'in which the big, slow tune is borne along on a stream of constantly shifting harmony which prevents it from being hurried, yet keeps it intensely alive and interpretatively sensitive'); the ancient method of Antiphony, various devices of which are indicated by the editor. The book contains fifteen tunes, each accompanied by a number of varied arrangements by different composers, from which a selection may be made. Thus, for 'Richmond' are provided three free organ settings for unison verses by Charles Wood, a faux-bourdon setting by Martin Shaw (from the 'Tenor Tune Book'), and two organ settings by R. T. Woodman. Other contributors include Charles Macpherson, R. R. Terry, Geoffrey Shaw, Harvey Grace, and the editor himself—some of the last-named's settings being of a fairly elaborate character.

Palestrina's Motet for double-choir, 'O bone Jesu, exaudi me' ('O blessed Jesu, hear Thou my prayer'), has been edited, with an English adaptation, by Ivor Atkins (Novello). The writing for the two choirs is mainly antiphonal, actual eight-part singing being rarely called for. It is of only moderate difficulty. This new issue, with Latin and English text, should assist in making this beautiful work still more widely known. From the same firm comes an arrangement for school use of Mendelssohn's 'If with all your hearts,' in the key of C, and with the music in both notations; also a well-written Vesper Hymn by Alan Burr—a setting of words by George Herbert, 'O Lord, Who hast given so much.'

Two settings of the Communion Service from the Faith Press should prove useful. Palestrina's Missa 'Iste Confessor,' founded on the well-known hymn-tune, has been adapted for use in the English Church by Herbert Ware. It is for four voices unaccompanied, and is of moderate difficulty. In the third line of the last page the pair of quavers in the alto should, of course, be semiquavers. C. Hylton Stewart's 'Missa Roffensis' is an admirable little work, also for unaccompanied singing. It is straightforward in style and quite easy to sing, but is by no means lacking in interesting touches. The setting of the Sanctus for double choir—mostly in responsive phrases—is an excellent example of what can be done by very simple means. In the Gloria, too, the parts are freely divided with excellent effect, but always in such a way as to be easily negotiated by the singers. It should be noted that neither of these settings includes the Creed. The Faith Press also sends a Carol, 'Christ was born on Christmas Day,' by E. T. Chapman. This is a well-written work for four voices and organ, for which a good choir is needed. The second verse is sung by solo voices, with an organ part which may optionally be hummed by the chorus. In the next verse, for full choir, the voice parts are treated imitatively, and are unaccompanied. The last verse is set as a two-part canon—men and boys—in the octave, with a free organ part.

Additions to the Year-Book Press series of Anthems and Church Music, edited by Martin Akerman, include

a setting for single voice and organ of 'My Father, for another night,' by P. C. Buck; hymns for beginning and ending of term—'Lord, behold us,' by C. V. Stanford, and 'Lord, dismiss us with Thy blessing,' by C. H. Lloyd, in each case for four voices, with a free organ part for the last verse; 'Lead, kindly Light,' to the old tune, 'Sandon,' by C. H. Purday, with varied treatment by J. A. Fuller-Maitland; and Parry's harmonization of an 18th-century tune for 'When I survey the wondrous Cross,' with a free organ accompaniment for vv. 3 and 4, added by Dr. Charles Wood at the request of the editor. The S.P.C.K. sends two sets of Three Christmas Carols, from 'The Cambridge Carol Book,' by Dr. G. R. Woodward and Dr. Charles Wood. The first set contains 'From Galilee they came,' 'O the morn, the merry, merry morn,' and 'Our Lady sat within her bow'r'; in the second set are 'Past three a' clock, and a cold, frosty morning,' 'To redeem a race forlorn,' and 'To us this morn a Child is born.' The words are by Dr. Woodward, except for the refrain, 'Past three a' clock.' The tunes are mostly 16th- and 17th-century melodies, harmonized by Dr. Charles Wood. From the S.P.C.K. may also be obtained Arthur Henry Brown's carol, 'Lo! peace on earth,' words by Agnes Aubrey Hilton.

From Joseph Williams come two arrangements for treble voices in three parts of Rheinberger's Mass in E flat. The first, apparently dating back some years, is arranged by Richard Strutt for use in the English church, with the organ part laid out on three staves. The other arrangement contains both Latin and English text, and includes the nine-fold form of Kyrie. The publishers also issue separately the vocal score without accompaniment, the separate voice parts, and string parts both complete and separate.

G. G.

'Musica Sacra: Benediction Services and Motets for Catholic Services,' is a series consisting of three Benediction Services and two Motets, composed by Prof. Robert O'Dwyer, organist of St. Francis Xavier's Church, Dublin. As is to be expected from the Professor of Irish Music in University College, Dublin, the compositions show considerable skill in part-writing, and can be recommended as suitable for Roman Catholic choirs. No. 4, in A flat, is a tuneful Benediction Service, though the chromatic intervals in the 'Tantum ergo' will require very careful handling by the singers.

W. H. G. F.

Occasional Notes

It is commonly said that pianoforte recitalists ring the changes on a mere handful of pieces, and that their repertoire is almost as limited as that of the least distinguished of amateurs, the difference being solely in regard to quality. Thus, while the drawing-room soloist delivers easily-recognisable performances of Rachmaninov's Prelude, Sinding's 'Rustle of Spring,' Rubinstein's Melody in F, Paderewski's Minuet, and a dozen similar works, the recitalist rarely travels outside a short list that will certainly include the 'Carnival,' the 'Appassionata,' a Chopin Ballade and Scherzo, a Bach-Liszt or Bach-Tausig sample, and Ravel's 'Jeux d'eau.' The *Musical Courier* has just published an analysis of a hundred

and seventy recitals given in New York last season, and the result shows that the charge of monotony is scarcely valid. The statistics give some unexpected facts. First, we are surprised to find Beethoven rather poorly represented. Among the works played most frequently are only two of the Sonatas—the 'Appassionata' and the 'Waldstein'—and these make only a modest show with ten and nine performances respectively, against the 'Carnaval,' which heads the list (thirteen), and Chopin's F minor and G minor Ballades (twelve each). Even Brahms's E flat Rhapsody tops them with eleven. Chopin is easily first, the list of thirty-nine works most frequently played containing no fewer than nineteen by him. A table giving the number of appearances made by composers in the hundred and seventy programmes is so instructive that we quote it in full:

Composer	Number of Programmes
Chopin	123
Bach	87
Liszt	78
Beethoven	65
Schumann	62
Brahms	52
Debussy	51
Busoni	21
Godowsky	21
Ravel	21
Rachmaninov	21
Scriabin	21
Scarlatti	20
Albeniz	18
Dohnányi	18
Schubert	18
Mozart	17
Tausig	13
De Falla	12
Franck	12
MacDowell	10

This reveals the curious fact that, despite the natural popularity of Chopin, some fifty of the programmes—more than a fourth—managed to get along without him. The analyst points out that Busoni's twenty-one appearances are due chiefly to his Bach transcriptions, and Tausig owes his total entirely to his arrangements of Bach and Schubert. (Ought the transcribers' names to appear at all? Surely only those of the composers matter in a list of this sort.) Franck makes a good show, seeing the fewness of his piano-forte works.

As a good many of the recitalists are players heard on this side annually, it is likely that a study of London programmes would yield pretty much the same result as that given above. There would, however, be probably rather less MacDowell and more Bach.

Mr. Donald Malins, who is responsible for this New York analysis, gives other interesting findings. Thus, the tradition of beginning a recital with a classical piece still holds good. In sixty-eight programmes Bach opened the ball, Beethoven doing the same thing on only twenty-two occasions. In about forty other recitals the composers called on were Handel, Scarlatti, Rameau, Mozart, and Haydn. And as recitalists agreed to open thus soberly, so are they unanimous in winding up with a display of fireworks, provided on forty-three occasions by Liszt, and on thirty-three by Chopin in his most brilliant mood. 'The Ride of the Valkyries' did duty several times, and one player wound up with transcribed Bach.

Some of the younger of these New York recitalists made bold experiments in arranging their

programmes. Thus, Hyman Rovinsky gave a scheme entitled 'Parallels, Contrasts, and Conceits,' a Rameau item being followed by Debussy's 'Hommage à Rameau'; a group of Chopin's Preludes led into Casella's 'Hommage à Chopin'; and a Bach-Liszt Prelude and Fugue was associated with another organ work—Bauer's arrangement of Franck's Prelude, Fugue, and Variation. The daring Rovinsky then bracketed a Beethoven Sonatina with Bartók's six Roumanian Dances, and ended with a pungent mixture of Satie, Liszt, Ravel, and Scriabin.

We have never believed in chronological programmes for general consumption. Concerts of a special character (*e.g.*, designed to illustrate the growth of a musical form, or a national school of composition) with an audience to match, demand such an arrangement. But for ordinary purposes it is a mistake, because it is almost certain to induce monotony, especially when the scheme includes a good deal of very early music. On the other hand most pieces of a simple, tuneful character gain greatly by being sandwiched between highly-coloured and complex modern works; they provide the necessary contrast (to the advantage of both types), and also give ear and mind a rest.

That is why we are interested to learn from Mr. Malin's article that some of these New York players made a complete break-away from custom by groupings that must have struck the average hearer as fantastic. Thus, Oscar Zeigler plunged at once into the profundities with Beethoven's Op. 111, and promptly climbed out again with a group of pieces by Hanson and Whithorne. Then followed a daring step: Honegger's 'Sept Pièces Breves,' instead of being played as a group, were alternated with antiques by Rossi, Pasquine, Scarlatti, Arne, &c. Having kept his hearers on the *qui vive* thus, Mr. Zeigler ended, as he began, with a long and lofty flight—the Chromatic Fantasia and Fugue of Bach.

A similar studied inconsequence was observed by another player, who made a multiple sandwich of sweet and bitter, mellow and tart, with layers of Gluck, Satie, Bull, Chausson, Rameau, and Ireland.

Summing up, Mr. Malins says that the monotony of which critics and other regular recital-goers complain is due, not to a repetition of a few works, but to the stereotyped order in which the programmes are arranged. As he rightly says:

To the hardened recital-goer a programme consisting of the Bach-Tausig Toccata and Fugue, a Beethoven Sonata, some Chopin Etudes and a Polonaise, and a Liszt Rhapsody, differs but little from a programme which begins with the Chromatic Fantasy and Fugue, proceeds to another Beethoven Sonata, follows with Chopin Preludes and a Ballade, and ends with the Liszt F minor Etude.

Even the inclusion of novelties in themselves of no great value may give a fillip to a scheme, by providing contrast, and sometimes even by throwing fresh light on a familiar work by opening up for the listener a new way of approach. For example, Beethoven heard immediately after Brahms for once in a way, is hardly likely to be the same as on the ninety-nine occasions when he is preceded by Bach. There are now so many powerful counter-attractions that concert-givers cannot afford to neglect any detail concerning the attractiveness of their performances.

(Continued on page 1013.)

Like Apple-blossom, white and red

FOUR-PART SONG

ARRANGED FOR MIXED VOICES

* Words from "Dorothy Forster," by WALTER BESANT

Music by C. H. LLOYD

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante

Soprano
Like ap - ple-blos-som, white and red; Like hues of dawn . . .

Alto
Like ap - ple-blos-som, white . . and red; Like hues of dawn which

Tenor
Like ap - ple-blos-som, white and red; Like hues of dawn which

Bass
Like ap - ple-blos-som, white and red; Like hues of dawn which

(For practice only)
Andante. ♩ = 92

dim. *cres.* *mf*

. . . which fly too soon; Like bloom of peach, so soft - ly spread; Like thorn of May and

dim. *p* *cres.* *mf*

fly too soon; Like bloom of peach, so soft - ly spread; Like thorn of May and

dim. *p* *cres.* *mf*

fly too soon; Like bloom of peach, so soft - ly spread; Like thorn of May and

dim. *p* *cres.* *mf*

fly too soon; Like bloom of peach, so soft - ly spread; Like thorn of May and

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Originally published for Men's Voices (A.T.T.B.) in THE ORPHEUS, No. 222.

rose of June—Oh, sweet! oh, fair! be-yond com-pare, Are Daph-ne's
 rose of June—Oh, sweet! oh, fair! be-yond com-pare, Are Daph-ne's
 rose of June—Oh, sweet! oh, fair! be-yond com-pare, Are Daph-ne's
 rose of June—Oh, sweet! oh, fair! Are Daph-ne's
 cheeks, are Daph-ne's blush-ing, blush-ing cheeks, I swear.
 cheeks, are Daph-ne's blush-ing, blush-ing cheeks, I swear.
 cheeks, are Daph-ne's blush-ing, blush-ing cheeks, I swear.
 cheeks, are Daph-ne's blush-ing, blush-ing cheeks, I swear.
 That pret-ty rose, which comes and goes, Like A-pril sun-shine in the sky, I
 That pret-ty rose, which comes and goes, Like A-pril sun-shine in the sky, I
 That pret-ty rose, which comes and goes, Like A-pril sun-shine in the sky, I
 That pret-ty rose, which comes and goes, Like A-pril sun-shine in the sky, I

pp *cres.* *pp* *cres.* *pp* *cres.* *pp* *cres.* *f* *f* *f* *f* *p* *mp* *mp* *p* *p*

(2)

can command it when I choose; See how . . it ri - ses if I cry, Oh, *mp* *pp*

can com - mand it when I choose; See how . . it ri - ses if I cry, Oh, *mp* *pp*

can com - mand it when I choose; See how it ri - ses if I cry, Oh, *cres.* *mf* *pp*

can command it when I choose; See how it ri - ses if I cry, Oh, *mp* *pp*

sweet! oh, fair! be - yond com - pare, Are Daph - ne's cheeks, are Daph - ne's blush - ing, *cres.* *f*

sweet! oh, fair! be - yond com - pare, Are Daph - ne's cheeks, are Daph - ne's blush - ing, *cres.* *f*

sweet! oh, fair! be - yond com - pare, Are Daph - ne's cheeks, are Daph - ne's blush - ing, *cres.* *f*

sweet! oh, fair! Are Daph - ne's cheeks, are Daph - ne's blush - ing, *cres.* *f*

blush - ing cheeks, I swear. Ah, when it lies round lips and eyes, And *pp*

blush - ing cheeks, I swear. Ah, when it lies round lips and eyes, And *pp*

blush - ing cheeks, I swear. Ah, when it lies round lips and eyes, And *pp*

blush - ing cheeks, I swear. Ah, when it lies round lips and eyes, And *pp*

dim.
fades a-way a-gain to spring, No lov-er sure would ask for more Than

dim.
fades a-way a-gain to spring, No lov-er sure would ask for more Than

dim.
fades a-way a-gain to spring, No lov-er sure would ask for more Than

dim.
fades a-way a-gain to spring, No lov-er sure would ask for more Than

dim.
fades a-way a-gain to spring, No lov-er sure would ask for more Than

cres.
still to cry and still to sing, Oh, sweet! oh, fair! be-yond com-pare, Are Daph-ne's

pp
still to cry and still to sing, Oh, sweet! oh, fair! be-yond com-pare, Are Daph-ne's

pp
still to cry and still to sing, Oh, sweet! oh, fair! be-yond com-pare, Are Daph-ne's

pp
still to cry and still to sing, Oh, sweet! oh, fair! Are Daph-ne's

pp
still to cry and still to sing, Oh, sweet! oh, fair! Are Daph-ne's

f
cheeks, are Daph-ne's blush-ing, blush-ing cheeks, I swear.

f
cheeks, are Daph-ne's blush-ing, blush-ing cheeks, I swear.

f
cheeks, are Daph-ne's blush-ing, blush-ing cheeks, I swear.

f
cheeks, are Daph-ne's blush-ing, blush-ing cheeks, I swear.

f
cheeks, are Daph-ne's blush-ing, blush-ing cheeks, I swear.

(Continued from page 1008.)

So much interest was roused by the five operatic choruses sung at the recent Handel Festival that many readers will be glad to hear of another performance. We note, therefore, that they will be included in the Crystal Palace Choral and Orchestral Society's concert on December 4 (7.30). The version used will be that specially prepared for the Handel Festival by Sir Henry Wood. The remainder of the programme on December 4 is also operatic, and will include a liberal selection from Gounod's 'Faust.'

At the time of writing we do not know the fate of Poldini's comedy-opera, 'Love Adrift,' at the Gaiety Theatre. Critical opinion seemed to be unanimous as to the mixture of merits and defects. Weakness of the story in an opera is no very serious fault, else the repertory would be even smaller than it is. Lack of incident and humour, however, is fatal, and here we think Poldini's work fails badly. The pointlessness of the text accentuates the disproportion between the elaborate and continuous music and the weak story. But on the credit side must be set some rare virtues. On the occasion of our visit—which was not the first night—the performance of the music reached a notably high level. Choral singing on the operatic stage is usually poor in every way. In 'Love Adrift' it is distinguished by an alertness, ring, and variety that we associate rather with a first-rate choral society than with a stage chorus. And when all is said as to Poldini's indebtedness to other composers—especially to Wagner and Humperdinck—there is no questioning the effectiveness of his score. However, as the opera is dealt with elsewhere in this issue, there is no need to discuss it further here. Our concern is with the enterprise that brought about its production. It has long been a reproach that, alone among European centres, London has no opéra-comique. Between grand opera and musical comedy (a form of entertainment that is now little more than a glorification of 'jazz') there is a big gap only partially made good by a brief season of Gilbert and Sullivan. The new managers of the Gaiety, aiming at a permanent filling of the hiatus, have in view the production of a series of comedy-operas, both modern and classical, of varying degrees of familiarity. The success of the scheme depends largely on the genuinely musical public. If it supports the project heartily and promptly, there can be little doubt that theatre-goers in general will be attracted. Musicians have long complained of the poverty of the London stage where their art is concerned. Improvement will not be brought about by mere abuse of the noisy vulgarity that now obtains, but by backing up of any effort to establish something better. The real issue, therefore, is not the merits and demerits of 'Love Adrift,' but the success or failure of the enterprise behind it.

We were pleased to see in a issue of the *New York Times* a generous appreciation, by Mr. Richard Aldrich, of Sir Henry Wood's work in London. Mr. Aldrich took as his text the programmes of the recent series of Promenade Concerts, and analysed them thoroughly. We quote one or two passages:

Sir Henry Wood's little book of programmes may well make the New York concert-goer's mouth water and his ears do whatever the corresponding thing is for ears to do. They are, of course, avowedly popular programmes, and are not by any means

suitable to be transferred bodily to the New York winter concert schedules. But they are of a singularly high class of popular programmes; and it is what they contain of the higher interest and importance that will appeal to the music-lover in New York, hankering to get out of the ruts of the conventional.

Here is a paragraph that will be much appreciated on this side:

Are the hard-worked and highly paid galaxy of foreign conductors who furnish orchestral music to New York devoting sleepless nights and laborious days to reading and pondering new and unfamiliar orchestral compositions for the coming New York season, giving special thought and attention to the strong, vital, and frequently powerful music of the contemporaneous English school?

They are not.

They are taking well-earned and much-needed rest in various summer resorts in Europe. Such attention as they are giving to their New York programmes is devoted to plotting new, brilliant, and entirely original combinations of Beethoven's third 'Leonore' Overture (never letting the other two cross their vision); of several of his symphonies, with special emphasis on the fifth; of Tchaikovsky's sixth and doubtless his fifth Symphony; of Dvořák's 'New World' Symphony; of Franck's Symphony; of Brahms's first and fourth Symphonies, &c.

—he compiles a list of battle-horses too long to quote.

Concerning the British School, Mr. Aldrich says:

Nothing is more likely than that there will be no modern English composition on the lists to be presented in the coming winter season of orchestral concerts [in New York]. And yet it may be asserted that there are modern English works eminently worthy of appearance there, if the highly-paid and hard-worked gentlemen would only spare time from their well-earned vacations to inspect and study them. There are works by Elgar, Vaughan Williams, Delius, Bax, Holst, McEwen, Ireland, and numerous others, some of which are known here from single or very few performances, and some of which are not; but many of which are deserving of better acquaintance. But it will be like pulling teeth to get any single one of them on next season's New York programmes.

And he winds up with a word on the 'Prom. novelties':

Not all of these things, doubtless, would be deserving of a place in the New York season. Some of them are probably on trial, and a popular series is an appropriate place for a trial. Some of the names represented are unknown to music-lovers hereabout, and are doubtless unknown also to the highly-paid and overworked gentlemen who make the programmes for New York. And, in order that New York may not be too envious, it should be said that in not a single case, probably, will the amount of rehearsal be given to these items that would be considered needful here, even to those entirely strange to the orchestra; and that the performances, although the English orchestra is astonishingly quick at reading, able, resourceful, and supple under the conductor's hand, will not be so good in most respects as would be regarded as indispensable here. And no wonder—the concerts are given every night in the week except Sunday, from August 14 to October 16. A series of programmes of such variety and contrast, deviating into such unexplored paths, would not be possible under the conditions prevailing here. But the lamentable thing is that there will be no approximation to them,

On another page we print an article from Mr. Julius Harrison concerning the examination question raised

in these notes recently. In broaching the subject we described some corrections in a Mus. Bac. Exercise as 'footling,' and we feel that the term is also well earned by the examples quoted by Mr. Harrison. We have received also a long and interesting letter from one of the most experienced and respected of examiners, who, however, wishes to remain anonymous. He points out that examiners are not bound to mark *anything* in an Exercise. Their job is to assess, not to criticise. He does not think that any University examiners are compelled to give reasons for the rejection of an Exercise, though a professor may have the discretionary power to tell a candidate why he has failed. Our correspondent says that it is perhaps a tradition to mark 'howlers' in order that they might be corrected if, after all, the Exercise passes. But candidates are sensitive, and prone to think that the errors marked are the only defects, so some examiners prefer to mark nothing. He adds that he has known an Exercise pass despite a fair sprinkling of 'howlers,' the work being otherwise excellent. On the other hand, he has known one rejected, though free from technical errors, because the music was bad. We are grateful to this examiner for his letter, which certainly clears the air somewhat. The one thing it cannot do, of course, is to enable anyone to understand how an examiner could take exception to the passages quoted by Mr. Harrison. On this showing, even the most respectable collection of hymn-tunes is food for the blue pencil.

We have not yet seen the new edition of the 'Encyclopædia Britannica,' so the following facts are given at second-hand, being gathered from a *Weekly Dispatch* article, entitled 'Who are our Immortals?' Well, who are the musical ones, according to the 'E. B.'? Irving Berlin, as composer of 'Alexander's Ragtime Band' and other American songs, finds a place in the encyclopædic sun, with titles of his compositions and dates of their production. Sir Henry Wood and Sir Landon Ronald, however, are left in the cold, though we should have thought that to an English editor (Mr. J. L. Garvin) they would have seemed at least as important (and even as well-known) as Mr. Berlin. Much the same capricious method of selection has been observed in other arts. In regard to the stage, for example, Mary Pickford, Douglas Fairbanks, and Charles Chaplin are included, but no space is found for Sir Gerald du Maurier, Sir John Martin Harvey, or Sir Harry Lauder. Of course, the compiler of a work of reference of this kind is always up against the problem of the folk who are on the borderline of fame. But surely Wood and Landon Ronald are as unmistakably on the right side of the line as Chaliapin and Kreisler, both of whom are given a place. Moreover, the musical public is more indebted to the two conductors than to an army of ragtime composers and star soloists.

Our October number contained an article entitled 'A Sequel to "Lead, kindly Light."' The reader who kindly sent us the hymn was under the impression that neither words nor tune had been previously published, and the article was written and the hymn printed on that understanding. We now learn that both were issued some years ago in leaflet form by Messrs. Banks, of York. We regret this infringement of copyright, and assure the publishers that both the sender of the hymn and the writer of the article acted in good faith.

In our October issue we asked (on behalf of a firm of brewers) for information as to the origin of a song called 'A Rill from the Town Pump.' We are obliged to several readers who tell us it is not a song, but a sketch, or essay, by Nathaniel Hawthorne.

Gramophone Notes

By 'DISCUS'

COLUMBIA

The winter season has started with a flood of good things. There could be no better opening for a half-year that will include the Beethoven Centenary than a complete recording of the Ninth Symphony. The Columbia Company has got off the mark splendidly with a set of eight records that give the work complete, save for the omission of the first repeat in the Scherzo. The performers are the London Symphony Orchestra, Miriam Licette, Muriel Brunskill, Hubert Eisdell, Harold Williams, and an adequate anonymous chorus, conducted by Weingartner. It would be idle to pretend that anything but a first-hand performance under the best possible conditions can give us all the tremendous import of this greatest of all symphonies. What we have to look for rather is clarity and a good measure of the orchestral colour, and certainly we get them here. The rugged grandeur of the opening movement is well caught. The Scherzo is less satisfactory. Weingartner is a bit on the staid side, I feel. After all, it is not enough for the composer to be 'unbuttoned'; the conductor must let himself go similarly. The Scherzo strikes me, then, as being too respectable. The pace may be right, but it certainly seems a trifle slow at the start, and we hardly ever get the irresistible 'drive' that is in the music. There are, too, a few places where the ensemble lapses. The chief merit is clearness. The drums are capital.

Those of us—an increasing number, I fancy—who find the Adagio somewhat boring, except during the delightful swaying second subject, are hardly likely to be converted by the most perfect of gramophone recording. This example is good as a whole, but more variety seems to be called for, and the ensemble is not always faultless. Wood-wind and horns are usually first-rate. The transition from slow movement to Finale is highly effective (despite an apparent cough that fits into a beat's rest so neatly that it might have been rehearsed. 'Not *these* tones, brother!'). The soloists struggle heroically, and manage to avoid giving us the usual impression of being 'up against it.' Mr. Williams declaims the opening finely. The chorus—invariably, maybe—comes through the least well of the forces engaged. The orchestral part is so good that it makes the Finale perhaps the most successful part of the recording. There is, too, the energy that was a bit lacking in the Scherzo. For the benefit of readers who wish for parts of the Symphony, here are the divisions: First movement, Nos. L1775-6; Scherzo, L1777 and first side of L1778; Adagio, second side of L1778, L1779, and beginning of L1780; Finale, second side of L1780 and L1781-2.

The completest of contrasts is provided by the other orchestral work recorded—'L'après-midi d'un Faune,' played by the Philharmonic Orchestra, conducted by Paul Klenau. This is well above the average, the detail being clear and the range of power good. Best of all is the sensitiveness of the

performance. I do not think the Company has done anything better than this record (L1772).

Percy Pitt is to be thanked for the enterprise shown in his choice of work. Who would have expected this quality to have scope in the selection of music by Puccini? Yet here is an orchestral piece that is surely very little known—'The Witches' Dance' from his first opera, 'Le Villi.' It is vivid and picturesque, though, of course, far from being original. (The main theme bears a strong resemblance to that of the Scherzo of the Ninth Symphony.) In it one sees the unfailing eye for effect that enabled Puccini to be far more successful than many composers whose actual musical gift was far greater. The companion piece on this record is Glazounov's Concert Waltz in A, also well performed and reproduced. The players are the B.B.C. Wireless Symphony Orchestra (9114).

Excellent solo instrumental records are of William Murdoch playing the Schubert-Liszt 'Hark! hark! the lark' (D1549), and that admirable violoncellist, Antoni Sala, in a couple of Bach pieces—the Adagio from the Organ Toccata in C, and an Arioso. This vaguely described movement is the beautiful movement used by Bach in the Clavier Concerto in F minor, and also as an Introduction to the Cantata, 'I stand with one foot in the grave.' M. Sala's phrasing and delicacy of nuance are a delight (9103).

Tonally, massed choirs are hardly ever full value for their numbers. The further you get beyond the three-figure mark the greater the disproportion between the size of the choir and the amount of tone. Add to this the difficulties brought about by the slow rate at which sound travels, and it is easy to understand why at such demonstrations the thrills (if any) are generally due to factors other than bigness of sound. That is why I am doubtful about the future of recording of mammoth choralism. The first-hand effect being, as a rule, disappointing, the reproduction seems bound to be even more so. Much, however, depends on the choice of music. The Handel Festival records showed that fugal work, even at a moderate pace, is mere confusion of sound. The latest effort is far better. It is a record of the massed choirs at the Nonconformist Choir Union Festival, at the Crystal Palace, singing 'Praise, my soul, the King of Heaven' to Smart's 'Regent Square,' and 'Sing Alleluia forth' to a tune by Eric Thiman. This is by far the clearest and best bit of big choral recording I have heard. The singing is capital, too, and Mr. Frank Idle, the conductor, is to be congratulated on the astonishing unanimity (9117).

The attempt to capture the effect of four thousand boy and girl violinists at a Festival of the National Union of School Orchestras is less successful—probably because a lot of the young monkeys looked anywhere but at the conductor. Half of the record is devoted to the advanced section—a mere fifteen hundred, but I cannot say the result is much less ragged. The Grenadier Guards band assists, but only now and then does it come to the surface through the welter of gut-scraping. Still, it was capital fun, even for the audience, judging from the rapturous applause. Mr. Arthur Payne must have had an exciting time conducting (9119).

Good, clean part-singing is that of the Sheffield Orpheus Male Quartet in Brewer's amusing 'Alexander.' On the other side is 'On Ilkka Moor baht 'at,' for the full enjoyment—even understanding—of which one must be a Yorkshireman. It is a pity the

arrangement used has a pianoforte accompaniment. Four singers of this quality sound better alone (4031).

No doubt there is something funny in the duet 'The Two Beggars,' so rousingly sung by Frank Mullings and Norman Allin, but the words come through only fitfully, and so the point doesn't get home. Sarjeant's 'Watchman, what of the night?' is on the other side (L1774).

Very dramatic is the record of Aroldo Lindi in a couple of extracts from Verdi's 'Otello'—one being the death scene, in which the gasps in *extremis* come through with harrowing realism (L1773).

H.M.V.

Although this month's output includes some orchestral records of the highest quality, pride of place goes to a chamber work—Schubert's B flat Trio, played by Cortôt, Thibaud, and Casals (D947-950). (In order to avoid splitting the second movement, the work is divided thus: first movement, 947 and one side of 948; third movement, second half of 948; second movement, 949; Finale, 950.) With three players who are so outstanding, singly and as a trio, the reviewer has little to do. Occasionally a bit of fiddle or pianoforte tone leaves something to be desired, of course, but there fault-finding stops. Even so, there are degrees of excellence, and I fancy both playing and recording improve as the work goes on. Anyway, I enjoyed the third and fourth records even more than the first two. Not often is the panegyric of the catalogue rhapsodist so nearly justified as in this instance.

From a batch of capital orchestral records I choose as the pick that of the Philadelphia Symphony Orchestra (conductor, Leopold Stokowski) playing Saint-Saëns's 'Danse Macabre' (D1121). Here is the amplitude in power and grading that distinguishes the new recording, plus a faithfulness of tone and balance that so far have been sometimes lacking. For example, the string tone is as near perfection as anybody can ever want, surely. The playing is of the finished type that we have been taught to expect from orchestras with practically unlimited rehearsals. Incidentally, the issue of so fine a record of his best-known instrumental work should do something to raise the cloud under which Saint-Saëns's name seems to be at present. In his lifetime he was perhaps over-rated; now the pendulum has swung too far the other way.

Hardly have the bells of the Columbia '1812' records ceased echoing in my ears, when along comes a set from H.M.V. Here, however, the work is squeezed on to three sides, the remaining space being used for the rather feebly-blatant Waltz from 'Eugène Onegin.' The 'cutting' has been drastic—so much so as to leave too much of an impression of purple patches without the necessary relief. The recording is wonderfully vivid, and the final section, I think, even beats the Columbia version—which I thought would have been impossible. The players are the Covent Garden Opera Orchestra, conducted by Eugène Goossens (C1280-1).

The same band and conductor score hardly less brilliantly in Berlioz's 'Rakocsky' March and Schubert's 'Marche Militaire' (C1279).

In the light music department there are some well-sounding things—Ivanovici's 'Danube Waves' Waltz and Rosa's 'Over the Waves' Waltz, played by the International Concert Orchestra (C1278); Nos. 1 and 3 of Coleridge-Taylor's 'Four Characteristic Waltzes,' played by the Victor Olof

Sextet (B2346); and the Coldstreams Band is recorded in a 'Pinafore' selection (C1283).

Irene Scharrer plays three Sonatas by Scarlatti and the well-known Toccata by Paradies, with brilliance and clarity, but at times with a bit more power than this lightly-scored music can effectively carry (D1120).

Recent Chopin records have disappointed some of us by dwelling overmuch on the weak side of the composer, and making it even weaker by overdone *rubato*. A record of Wilhelm Backhaus gives us fine playing and recording of the composer at his best—the 'Revolutionary,' F major, C major, and A minor (Chromatic) Studies. This is a record far above the usual run in every way (DB928).

With a terrible decline, we come to Kreisler playing an arrangement of Lemare's Andantino. I leave readers to supply the right emphatic comment. He partially atones by bracketing with it his own transcription of Tchaikovsky's Humoresque in G, brilliantly played (DA803).

Three organ records call for notice. Stanley Roper plays excellently the first movement of Handel's well-known Concerto in F (not the 'Cuckoo and Nightingale'; the writer in the catalogue goes astray here) and Ernest Farrar's stirring Epilogue on the 'Old Hundredth.' The detail is rather muddled at times, owing to echo. The organ used is that of St. Margaret's, Westminster (1282).

Much clearer is the effect of Marcel Dupré's performance of the Allegretto and Finale from Mendelssohn's Sonata in B flat, played at Queen's Hall. But M. Dupré's reading of the Allegretto is entirely devoid of any kind of feeling. The time is metronomic, with never a bit of easing-up at such points as the return of the opening theme. The solo stop is too powerful. The Finale opens splendidly, with the best real organ tone I have heard from the gramophone. The playing throughout is beautifully clean—as one would expect—but again the *tempo* is too rigid. M. Dupré seems to have toured and recited himself into a fatal kind of slickness (E438).

What is one to say of the record of Arthur Meale playing his own storm on the organ at Central Hall? No question about it, Mr. Meale has a technical equipment that is to be envied. He ought to put it to better use than this. As organ storms go, this one is passable, though the climax is spiteful rather than awe-inspiring. (The criticism by a member of my household was, 'What a catty storm!') I am a bit doubtful as to whether it is a marine or land effort. Early on in the proceedings, what appears to be a quartet of goats is brought on, lamenting; but later, when Dykes's well-known tune, 'Melita,' is played, we think we are at sea; then a single bell tolls, and we are at the village church (or is it a ship's bell? or a knell for somebody who went overboard, and stayed there?). However, those who like organ storms will enjoy this—and be amazed, no matter how much the rest of us may be amused (B2347).

Vocal records are unusually good this month. All the following are to be commended in varying degrees: the De Reszke Singers in spirituals, 'Travellin' to de grave' and 'Tis me, O Lord' (E346); Paul Robeson and Lawrence Brown in more spirituals, 'Joshua fit de battle ob Jericho' and 'Swing low, sweet chariot' (B2339); Evelyn Scotney singing brilliantly 'Non di mir' and, rather less so, 'Mi tradi quell' alma ingrata,' from 'Don Giovanni' (D1119); Walter Widdop in a very fervent perform-

ance, with first-rate diction, of 'Deeper and deeper still' and 'Waft her, angels'—here, as in the 'Don Giovanni' record, the orchestral accompaniment is notably good (D1118); Galli-Curci, out of her usual vein, in Tosti's Serenade and 'The Prison Song' from Chapi's 'Las hijas del Zebedeo' (DA805); and Percy Heming, duly grim and resolute, in Lidgey's 'Out of the night' (why does he sing 'My head is bloody but un-a-bowed'?) and, full of jollity, in 'The Yeoman's Wedding'—a capital record this (E437).

VOCALION

Again no orchestral records come from this Company. There are, however, some admirable examples in various solo classes.

Adila Fachiri and Jelly d'Aranyi made a happy choice in a couple of Godard's six duets for two violins. In the piquant Serenade they are joined by Ethel Hobday. 'Minuit' is an effective piece in which, by means of double stopping, the duet becomes a quartet, so to speak (K05260).

I like these fine players rather less in two movements from a Trio by Tartini. The music, like so much of this composer's, is of greater interest to fiddlers than to fiddlees (X9877).

York Bowen plays brilliantly Chopin's Waltz in A flat, Op. 34, No. 1, and the C sharp minor Polonaise; the tone, however, is not always good (K05261).

Cornet soloists invariably choose to be heard, not in music written for their instrument, but in the slushier type of song. So Trumpet-Major H. N. Harman is recorded corneting (better than they deserve) 'The Rosary' and 'O sole mio' (X9859) and 'A Perfect Day' and 'Somewhere a voice is calling' (X9858).

I am glad to find that William Wolstenholme has not been overlooked by the recording companies. Here he is, playing his own Prelude in F and 'Carillon' with that admirable fluency and taste we know so well. The organ is that at Æolian Hall. It lacks the body and richness of a big church organ, of course, but it comes out far more clearly than some finer instruments—no doubt because of the absence of echo (K05258).

Good vocal records are: Roy Henderson, 'The Two Grenadiers,' Schumann's 'Love, when I gaze into thine eyes,' and Henschel's 'Morning Hymn' (K05250); Frank Titterton, four Quilter songs, excellently done, with taste and refinement (K05251); Luella Paikin, airs from Verdi's 'Falstaff' and 'Un Ballo in Maschera' (A0267); and, best of all (perhaps the best vocal record of the month), Olga Haley, singing in German a couple of Schubert's songs—'Ave Maria' and 'Gretchen am Spinnrade.' The latter is particularly good, with a most touching close. Here is lieder-singing of a quality we get too rarely from English singers. The accompaniments of Ivor Newton must not be left out of the praise (K05257).

The Sunday Evening Concert Society started its season on October 17, with a programme that comprised Brahms's Sextet in G, and Quintets by Boccherini and Vaughan Williams (Wood-Smith Quartet, with Miss Patience Lucas and Mr. Walter Britton), and Brahms's 'Four Serious Songs' (Mr. John Buckley). The report of last season (the sixth) shows an adverse balance of £10. The concerts take place at the Working Men's College, Crowndale Road, N.W. (one minute from Mornington Crescent Tube Station), at 6.30 p.m. Admission is free, and there is a collection. The programmes and performers are of very high quality.

Player-Piano Notes

Duo-Art.—Perhaps the outstanding roll in this month's collection is Scriabin's fine study known as the 'Pathetic' (Op. 8, No. 12) (6623), beautifully played by Cortôt.

The first movement of the E minor Chopin Concerto, arranged and played by Josef Hofmann, was favourably noticed last month. The second roll, the Romanza, is even better, because it appears to lend itself more readily to solo pianoforte arrangement. M. Hofmann gives it a most expressive performance (6917).

Rudolph Reuter displays a neat and lively conception of the Gavotte in B minor, from Bach's second Violin Sonata, though he is inclined to rush some of the semiquaver passages. The transcription is by Saint-Saëns—a trifle heavy-handed, perhaps (6771). Incidentally it causes one to marvel yet again at Bach's genius for writing solo violin music that, despite its inevitable thinness, is so complete in its harmonic implications as to make the filling in a matter of ease and certainty.

Reminiscent in places of Percy Grainger and Balfour Gardiner is a very jolly Morris Dance of Herbert Fryer, arranged by himself (6229).

Two attractive rolls are Valse Lente No. 2 (Op. 23), by V. Dolmetsch, well and daintily played by Geneviève Pitot (7014), and a pleasantly unsequential 'Valse de Ballet,' by Grunfeld, with Eustace Horodyski as performer (6759).

Hand-played.—The best of a very small set this month is a Bach Gigue (Partita in B flat, Book 1, No. 1), played by Harold Samuel with all his customary fluency (A9197), though at a slower pace than most of us would like.

In Alkan's 'The Wind,' Op. 15, No. 2 (A921c), the expert player-pianist will find ample opportunity for indulging his taste for effects. Harold Bauer gives the foundation for them with much virtuosity. The actual musical interest is slight, as is almost inevitable, owing to the fact that wind can hardly be expressed musically save by rapid chromatic scales and rumbling basses. One is glad to hear an occasional piece by this almost-forgotten French composer.

The 'Hansel and Gretel' Dream Music (A929a) makes a rather uninteresting pianoforte solo, but is well played by Robert Armbruster.

Percy Grainger gives a performance of his arrangement of the Irish tune from County Derry in a very forceful manner; the ending is unnecessarily long drawn out (A927f).

Metrostyle.—In the Prelude and Fugue in G sharp minor from the 'Well-Tempered Clavier,' Part 1, the harmony at the end of the Fugue is badly blurred by the pedal. Both Prelude and Fugue need a quicker tempo than that indicated on the roll. Played as marked, the Prelude loses its fluency, and the Fugue sounds stodgy (T2466b).

Leschetitzky's charming Arabesque, Op. 45, No. 1, makes a very attractive roll, with opportunities for some delicate effects (T30269a).

Schubert's 'Moment Musical,' Op. 94, No. 6, in A flat, is an old friend, but, like so much of Schubert, it achieves length by mere repetition, and so fails to hold us after passing the half-way line.

Only an experienced player could make a success of Chopin's Valse in E (posthumous) (T30284a). It is not well timed, and a novice who is apt to pin too

much faith to the Metrostyle line will gain but a very poor idea of it. Moreover, it is one of the least attractive of Chopin's Valses.

Song Rolls.—All of the 'When we were very young' series have so far proved delightful, but the most charming yet is the latest—'The Three Foxes' (26670).

Other very effective rolls are Schubert's 'Ständchen,' played by Templeton Murray (26694), 'When all was young' (Gounod's 'Faust'), played by Carl Monteith (26695), and 'Comin' thro' the rye,' played by Charles Blackmore (26693).

Song-dance enthusiasts will welcome 'Oh! Charley, take it away!' a march two-step. Apparently it took three people to create this—Hedges, Malcolm, and Le Clerq—and two to play it. Messrs. Norman and Swift do this efficiently (26700).

From a great number of dance rolls, Gershwin's 'Tip-Toes' selection seems the most original (30192c).

BLÜTHNER

A brilliant performance of Moszkowski's richly-harmonized and effective 'En Automne,' Op. 36, No. 4 (58145), is given by Joh. Wijsman.

Saint-Saëns's 'Allegro Appassionata,' Op. 70 (57275), played by Lucien Wurmser, sounds no emotional depths, despite its title. The lack of continuity is perhaps the most serious defect in an unequal performance.

A Valse-Caprice, by Chaminade (53574), proves attractive, but only if put on at a pace a good deal quicker than that marked.

Walter Petzet makes a melancholy attempt at a portrayal of Bach. Music of this type needs little more than freedom to speak for itself. Is it so very difficult to play just what is written—no more, no less? This pianist is apparently unable to give a straightforward performance: at least, judging from the two rolls received this month of 'Suite Anglaise' No. 3 (59107-8). The second roll is perhaps the better one, but there is a marked tendency to dot notes in groups that should be even, and the result is a constant heaviness and halting—the last fault a Bach player should commit. D. G.

[After the above notes were in type, a consignment of the new Annotated rolls of the Æolian Company was received. A review must be held over till next month.]

Wireless Notes

BY 'ARIEL'

Opponents of wireless concerts point to the unreliability of transmission as a fatal defect, and just lately my own set has played so many tricks that I am disposed to agree with those who say that it can never compete with the concert-hall—until I remember that these are still the early days of wireless. Hasn't it got an immense distance further than anybody dreamt five years ago? And, after all, don't we often miss an ordinary concert through some unforeseen circumstance? A fog, a bad cold, lack of spare time—even of spare shillings. Still, I admit that a failure of one's wireless set is perhaps more maddening, especially when the failure is of the type that enables you to hear faint sounds of a fine concert—just enough to help you to realise the torments of Tantalus. Worse still is the gradual fading-out in the middle of a good transmission. This was my experience on the occasion of the first

B.B.C. Albert Hall concert. The Brahms Symphony was coming through splendidly (I can well believe those who say that from a wireless point of view it was a triumph), when a gradual diminuendo set in . . . and the rest was silence. In my mind's eye I saw another 'Farewell' Symphony—an improvement on Haydn's—with the orchestra not walking out singly, but gradually becoming disembodied *en masse*. I cannot yet rid myself entirely of the idea that my set is also a telephone in connection with Savoy Hill, and on disastrous occasions of this sort I still feel an added sense of helpless injury in not being able to ring up and complain that somebody cut us off in the middle of the recapitulation, or wherever it was. . . . Yet, as I said above, these are early days, and such tantalising experiences will become less and less, till they too fade out.

Enough of the programme selected by 'A Man in the Street' (October 16) came across to show the instructive nature of his choice. If all his fellow men in the street have a taste as well on the right road, things are in no bad way. But how came he to choose Balfe's 'Siege of Rochelle' Overture? How many of us musicians had ever heard it before? It proved to be an effective work of its type; I have heard at Queen's Hall overtures that were less good, though signed by more distinguished names. But (again) how did this man in the street come to know it? A search in the gramophone catalogues shows no record of it, though Peter Dawson has been recorded singing an air from the opera. One would have thought that the Overture was on the very top shelf with the rest of the 'Siege.'

A curious discrepancy showed itself on two evenings recently. Vaughan Williams's birthday was celebrated by a fifteen minutes' recital of four of his songs; on the evening before we had a whole hour of A. W. Ketelbey! I don't say that there should not be an hour of Mr. Ketelbey for those who want temple bells and Persian markets, with all their naïve and inexpensive pseudo-orientalism, with songs of a similar degree of originality; but surely more than a quarter of that time should have been given to the composer rightly described by the *Radio Times* as occupying 'one of the highest places in British music.' On the principle suggested by Alice in regard to presents, it is clearly better to be honoured by an un-birthday celebration than by a mere birthday one.

The transmission of the dedication of the Liverpool Cathedral organ was highly successful, especially in regard to the singing. I have rarely, if ever, heard anything better in the way of long-distance choral work than the Holst Psalm. The Liverpool trebles, judging from this, must be first-rate. The organ itself varied, but I got a real thrill at the final pedal entry of the subject in the last page of the 'St. Anne' Fugue—that tremendous A flat that Crotch or some other old worthy said sounded as if it ought to be fired off by a cannon. The Litany that opened the service contained an effect on which somebody at Savoy Hill deserves to be congratulated. Twice the chanting was gradually toned down while a voice in the studio declaimed passages from 'Il penseroso' (the bit about the 'pealing organ') and 'Abt Vogler.' (I learn since that the extracts were printed in the service paper for silent reading by the congregation.) The effect of these fine lines,

heard against the faint but beautifully clear chanting, was really moving. This was one of the magical things that only wireless can do, and it opens up possibilities compared with which the much-talked-of 'juxtaposition of sonorities' of some modern composers is mere fumbling.

BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

- 'A First Glimpse of Great Music.' By J. H. Elliot. Pp. 128. Blackie, 3s. 6d.
'The Singing Voice.' By Bantock Pierpoint. Pp. 15. Edwin Ashdown, 2s.
'The New Music.' By George Dyson. Second Edition. Pp. 152. Oxford University Press. 8s. 6d.
'The English Ayre.' By Peter Warlock. Pp. 142. Oxford University Press. 3s. 6d.
'The Musical Design of the Ring.' By A. E. F. Dickinson. ('The Musical Pilgrim' series.) Pp. 82. Oxford University Press, 1s. 6d.
'On Memorizing.' By Tobias Matthay. Pp. 19. Oxford University Press, 2s.
'The Life of Jenny Lind.' By Mrs. Raymond Maude. Pp. 222. Cassell, 10s. 6d.

[Book reviews are unavoidably held over.—EDITOR.]

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

With reference to the Andante from a pianoforte duet, Mozart—Arrangements by J. Stainer, No. 2 (Novello), selected for Fellowship Examinations, January, 1927—Candidates are informed that only the *new and revised edition* of this Arrangement will be accepted by the Examiners.

GLASGOW SOCIETY OF ORGANISTS

A lecture with illustrations, entitled 'The R.C.O. Tests (1924-25-26)' will be given under the auspices of the Royal College of Organists, at Renfield Street U.F. Church, Renfield Street, Glasgow, on Saturday, November 6, at 7.30 p.m., by Dr. Henry G. Ley, M.A. Full particulars may be obtained from Mr. J. Macfarlane, 51, King's Park Avenue, Cathcart, Glasgow. H. A. HARDING, *Hon. Secretary*.

LIVERPOOL CATHEDRAL ORGAN DEDICATION

An important event in the progress of the building of the great Cathedral at Liverpool was marked by the dedication of the stupendous organ, on Monday, October 18. Twenty-two years have elapsed since King Edward VII. laid the foundation-stone of the Cathedral in July, 1904, and in 1906 H.R.H. The Duke of Connaught laid the foundation-stone of the Chapter House, erected at the cost of the Freemasons of West Lancashire. The consecration of the beautiful Lady Chapel followed in 1910. Building operations on the main site continued until the outbreak of war in 1914, and then for five years progress was almost entirely arrested.

It was resumed in 1919, and the consecration of the Cathedral took place in July, 1924, in the presence of King George V. and Queen Mary. On this memorable occasion only the departments of the instrument placed on the north side of the great choir were available for use. These comprised the Swell organ of thirty-one stops, the Choir

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organ of twenty-three stops, and sixteen of the thirty-five stops of the Pedal organ—seventy sounding stops in all. The most powerful departments of the organ—the Great Solo, and Bombarde organs, including the family of 30-in. tubas and 50-in. tuba magna—are housed in the case on the south side, being placed there so that the organist should not be overwhelmed by the power of sound his fingers are evolving from the console high up above the choir-stalls on the north side.

Owing to an unfortunate leakage of wind conveyed in earthenware drain-pipes and ducts, which were faultily constructed (not by the organ-builders) the organ on the south side could not be played at the consecration in 1924, so that Their Majesties have yet to hear the big tubas, whose arresting tones have so greatly impressed the multitudes who attended the opening recitals. The Dedication ceremony was admirably carried out. Liverpool Cathedral has already established a tradition in the orderly, dignified, and reverent impressiveness of its pageantry on great occasions. It was attended in state by the Lord Mayor and City Fathers, with the civic regalia, and by other Mayors and notabilities. Clergy were present in great numbers, and the procession was long and imposing.

Commencing with the National Anthem, the 'Litany of Joy and Humility' was sung in procession, and after the Lord Bishop had made the Dedication, the organist, Mr. H. Goss Custard, played Bach's 'St. Ann's' Fugue, in which the stupendous power of the Pedal organ was firstly launched in the final pedal entry of the subject. It provided the first thrill of the day. Holst's anthem 'Praise of all created things' followed, and another organ solo, Harwood's 'Pean,' gave an opportunity for the Great organ diapasons and magnificent chorus reeds to be finely heard. To many present, a vivid memory will also remain of the very beautiful singing by the cathedral solo boy, Lawrence Davies, of 'The Alleluia, as it was written by Purcell,' and of Handel's 'Organ Song' from the 'Ode to St. Cecilia,' 'What art can teach.' Two hymns, 'Praise the Lord' (sung to 'Austria'); and 'City of God' (sung to 'Richmond'), with Martin Shaw's effective descant, completed the memorable ceremony, in which the Bishop asked his people to pay

'... grateful honour to all those whose generous intent, or labour of brain, or skill of craftsmanship, are here woven into one glorious accomplishment.'

In the evening, Mr. H. Goss Custard played the following programme:

Etude Symphonique	...	...	Boss
'Siegfried Idyll'	...	...	Wagner
Prelude and Fugue, A minor	...	...	J. S. Bach
Pastorale	...	...	Frank
Sonata in D minor	...	...	Beethoven
'Curfew'	...	...	Horsman
Finale (1st Symphony)	...	...	Vierne

It was a programme and performance well-designed to exploit the resources of the mighty instrument, and to display every variety of tone, from the delicate shades of the softer stops—the flutes, strings, and wood-wind—to the rolling richness of the diapasons and stupendous climaxes of tuba tone. As a combination of cathedral-organ and concert-organ, the instrument is a masterpiece in conception and achievement, worthy of the noble building.

Congratulations to its genius-builder, the third Henry Willis, and also to the accomplished Cathedral organist, Mr. H. Goss Custard, who has added new laurels to his reputation as a great executive artist. W. A. ROBERTS.

NEWCASTLE CATHEDRAL

An impressive service was held in Newcastle Cathedral on October 4, in celebration of the seven-hundredth anniversary of the death of St. Francis of Assisi. The choirs of the cathedral and of Jesmond Parish Church joined forces for the occasion. The music was directed by Mr. William Ellis, organist of the cathedral, and Dr. Hutchinson, organist and choirmaster of Jesmond Parish Church, was at the organ. The music included Weelkes's 'Hosanna to the Son of David,' Vittoria's 'Jesu dulcis memoria,' Stanford's *Te Deum* in D flat, and some fine hymns. There was a very large congregation.

DR. H. J. EDWARDS

Dr. H. J. Edwards has just celebrated his diamond jubilee as organist of Barnstaple Parish Church. On September 26, the actual date, the entire music of the day's services, with the exception of one chant (composed by his father), was of his composition. The Doctor's name is a household word in the West of England, and



Photo by]

[Jno. R. Browning, Exeter

DR. H. J. EDWARDS

friends and admirers came from far and near to attend the service. Feeling references were made from the pulpit, and special psalms were rung on the bells. Dr. Edwards was appointed to the position of organist of the Parish Church when he was but twelve years of age, and he has served under six Vicars.

ST. MICHAEL'S, CORNHILL

The annual Festival will take place from November 14 to 18 inclusive. Special features will be the dedication and re-opening of the organ, after renovation and extensive additions, and the provision of an evening devoted to secular music. On Monday, November 15, at 6 o'clock, the St. Michael's Singers will perform 'Ring out, ye crystal spheres,' a new ode written specially for the occasion, and dedicated to the Singers, by Dr. Harold Darke, the 'Stabat Mater' of Stanford, and Parry's 'Blest Pair of Sirens.' On November 16, at 6, there will be a secular concert at Bishopsgate Institute, consisting of madrigals, folk-songs, &c., old and new, and a Concerto for two pianofortes, played by Mr. Thalben Ball and Dr. Darke; on November 17, at 6 p.m., the St. Michael's Singers will give an evening of Parry's works, including the 'Glories of Our Blood and State,' 'Three Songs of Farewell,' and 'The Vision of Life' (first time in London); on November 18, two Bach cantatas—'Give the hungry man thy bread' and 'Watch ye, pray ye'—will be sung, and also the Motet, 'Jesu, Priceless Treasure.' Organ recitals will be given each day at one o'clock, by Dr. Harold Darke, Mr. Stanley Roper, Dr. Henry Ley, and Mr. G. D. Cunningham, in the order named. Sir Hugh Allen will give an address at

the opening recital on November 15. A strong list of soloists has been engaged. Programmes, with book of words, and all particulars, may be obtained from the Secretary, St. Michael's Vestry, Cornhill, 1s. (postage, 2d.).

'SATURDAY MUSIC' AT ST. MARTIN-IN-THE-FIELDS

A series of recitals is now being given at St. Martin-in-the-Fields on Saturdays at 3.15 p.m., under the homely title of 'Saturday Music.' The director is Mr. Arnold Goldsborough, Master of the Music. The arrangements for November are: 6th, orchestral concert (Bach's Violin Concerto in G minor, Mozart's Concerto for harp, in G minor, and a Handel Concerto), soloists, Marian Jay, Marie Korchinska, and Herbert Creighton; on the 13th, a Bach recital (the 'Schemelli Hymns,' a Violin Sonata, Organ Choral Preludes, the 'Italian' Concerto, and the Cantata, 'Ich lasse dich nicht'), soloists, Elizabeth Mellor, Dily Jones, John Adams, and George Parker. The programme for the 20th is being arranged by Mrs. St. John Mildmay, and details are not yet available. On the 27th, Elsa West and Owen Bryngwyn will give a violin and vocal recital, including Welsh songs. The December arrangements include some Bach Cantatas, and the 'Christmas' Oratorio, sung by the St. Martin's Choral Society, and a programme by the virtuoso String Quartet. The recitals began on September 18, and we understand that the performances are worthy of the admirable programmes.

A BACH FESTIVAL AT NORWICH

A successful Bach Festival was held at St. Mary's Baptist Church and Lecture Hall, Norwich, on October 13-15. The three well-chosen programmes included the solo cantata, 'False Love' (Mr. T. G. Skingley), the French Suite in G (Mr. Cyril Pearce), the third 'Brandenburg' Concerto, the Concerto in C for two pianofortes and strings (Mrs. Johnstone and Mrs. Bryan), the double Concerto for violins (Mrs. W. Tillet and Miss Renee Carter), Sonatas for violin and pianoforte, in B minor (Mrs. Tillet and Mr. Pearce), and A major (Miss Carter and the Rev. V. N. Gilbert), and flute and pianoforte (Mr. John Ashford and Mr. Pearce), and the cantatas, 'Weeping, wailing' and 'Come, rejoice, ye faithful,' sung by the St. Mary's Baptist Church Choir, &c. There was a string orchestra of fifteen. Mr. Cyril Pearce, the promoter, was also conductor and handyman, adding organ solos to his other activities. The audiences could have been larger, but hardly more enthusiastic, and the venture—carried out as it was by purely local talent—was well worth while.

THE GRAMOPHONE IN CHURCH

Gramophone recitals have become established features in Claines Parish Church, Worcestershire. The programmes of the most recent have included records of Elgar's second Symphony and A minor 'Pomp and Circumstance' March, Strauss's 'Death and Transfiguration,' Schubert's Trio in B flat, organ solos, and extracts from the B minor Mass. This strikes us as being an excellent feature, and well worth noting by those who wish to help forward the cause of good music in villages. We understand that at Claines the gramophone has been an immense help in the local musical clubs, senior and junior.

A Festival service was held at Hexham Abbey on October 7, for the deaneries of Hexham, Bellingham, and Corbridge-on-Tyne. The evening canticles were sung to Vaughan Williams in C, and the anthem was Garrett's 'In humble faith.' The same music was sung at the Alston Moors Festival, at Alston Parish Church, on September 28. Mr. C. H. Richards, organist of Hexham Abbey, accompanied, and also gave a recital, his programme including the 'St. Ann' Fugue, Charles Wood's Prelude on 'St. Mary's Tune,' and the Overture to 'Zauberflöte.'

A new organ of three manuals and twenty-five stops, built by the Aeolian Company, has been erected in the United Methodist Church, Carshalton. The opening took place on September 28, Mr. E. T. Cook giving the recital.

A series of eighteen half-hour recitals was given at Lichfield Cathedral on the Saturdays during the summer by Mr. Ambrose P. Porter. The recitals were chiefly for the benefit of the large number of visitors to the city. The following composers were represented in the programmes: Bach (5), de Sévérac, Saint-Saëns, Parry (5), Charles Wood (5), Howells (3), Grace (2), Rootham, Healey Willan, Alan Gray, Frank Bridge, Walford Davies, &c. We are glad to see so good a proportion of English music in this series.

A choir of over fifteen hundred took part in the district festival of the Nonconformist Choir Union, at East Finchley Congregational Church, on September 30. The anthems sung included John E. West's 'All people that on earth do dwell,' Mendelssohn's 'O great is the depth,' and the 'Hallelujah Chorus' from 'Judas Maccabæus.' Stanford's Magnificat in B flat and Parry's 'Welcome, Yule' were also sung. Mr. Frank Idle directed, Mr. William Parkyn was at the organ, and Mr. Roy Henderson was the soloist.

Handel's rarely-heard oratorio, 'Belshazzar,' was sung at Snow Hill Congregational Church, Wolverhampton, on October 3, by a largely augmented choir. Part of the work was given in the afternoon, and the remainder in the evening. Mr. Arthur Jordan was among the soloists. Mr. Theodore Grosvenor conducted, and Mr. Horace Turner was at the organ.

About six hundred members of Free Church choirs in the Wellborough district took part in their forty-second choral festival at Wellborough High Street Congregational Church on October 9. There was a capital choice of music, the hymns being of fine quality, and under Mr. F. Heddon Bond's direction the singing reached an even higher standard than usual. Mr. Bernard Archer was at the organ.

A series of recitals will be given at St. Mary's, Aldermay, Queen Victoria Street, E.C., at 1.5, weekly in November, each recital being devoted to one composer, and the players being: November 5, Dr. Walker Robson (César Franck); November 11, Mr. E. T. Cook (Bach); November 18, Mr. Allan Brown (Guiltman); November 26, Mr. Harvey Grace (Rheinberger).

In connection with the West and North-west branch of the London Society of Organists, a recital of music for organ and strings will be given by Mr. F. W. Belchamber, at St. Gabriel's, Cricklewood, on November 20, at 3.30 p.m. Tea will be provided for those who send word to Mr. Albert Orton, 9, Clarence Gardens, W.9, not later than November 17.

The organ at Horton Lane Congregational Church, Bradford, was re-opened on September 22, when Mr. G. D. Cunningham gave a recital. His programme included Bach's Prelude and Fugue in G, the Reubke Fugue, Wolstenholme's Cantilène in A flat, Gigout's Scherzo, and Lemare's Variations on 'Hanover.'

The organ at Woodgrange Baptist Church, Stratford, E., was re-opened after enlargement and reconstruction on September 26. Mr. Frank Idle gave a recital, playing Bach's Toccata and Fugue in B minor, the Overture to 'William Tell,' and his own Berceuse and 'Graceful Measure.'

We frequently give records of long service in the cause of Church music. Here is one notable not only for length of days, but for a quality in which choirmen as a rule do not excel—punctuality. Mr. Septimus Kosten, a member of St. Luke's, Southport, choir, has now given fifty-one years' continuous service and has not once been late. Bravo!

Messrs. Rushworth & Dreaper have recently installed an organ in Methil Parish Church, Fifehire—a two-manual of nineteen speaking stops and fifteen pistons and pedals.

The organ in the Free Trade Hall, Manchester, has been rebuilt, and a fourth manual added, by Messrs. Wadsworth, of Manchester.

RECITALS

Mr. C. E. R. Stevens, St. Paul's, St. Helier, Jersey—*Elegy, Parry; Marche Triomphale, Karg-Elert; Concerto in G, Bach; Wedding March, Harwood.*

Mr. F. W. Belchamber, St. Stephen's Walbrook—*Sonata in D minor, Ritter; Andante (Quintet No. 5), Mozart; Allegro (Suite No. 3), Handel; 'Le Cygne,' Saint-Saëns.*

Mr. Charles Stott, Whitcliffe Road Wesleyan Church, Cleckheaton—*'The Sea,' H. Arnold Smith; Grande Pièce Symphonique, Franck; Fanfare Fugue, Lemare; Fantasia and Fugue in G minor, Bach; Grand Chœur, Gigout.*

Mr. Eric Read, St. Margaret's, Ilkley—*Prelude and Fugue in B minor, Bach; Prière, Jongen; Pæan, Harwood; Psalm-Prelude No. 1, Howells; Fugue in A flat minor, Brahms; Choral No. 3, Franck.*

Mr. Joseph Soar, St. David's Cathedral—*A Bach programme: Passacaglia; Prelude and Fugue in E minor ('The Wedge'); Chorale Prelude—'When in the hour of utmost need'; First movement (Sonata No. 4); Prelude and Fugue in B minor, &c.*

Mr. Alban Hamer, St. George's Cathedral—*Fantasy Prelude, Macpherson; Spozalizio, Liszt; Scherzo, Baisstow; Reverie on 'University' and 'Cradle Song,' Harvey Grace.*

Mr. P. F. Guthridge, St. Paul's Cathedral, Melbourne—*Fantasia and Fugue in G minor, Bach; Kyrie Eleison, Karg-Elert; Choral (Symphony No. 10), Widor; Sonata No. 12, Rheinberger.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—*Suite for Organ No. 1, Lyon; Minuet and Trio, Albert Ham; Variations on an Original Theme, Archer; Impromptu in A, Goodhart; Air with Variations and Fugue in E, Best; Fantasia in E minor, Silas; Masonic March, Ellingford; Overture in D minor, Handel-Elgar; Chant de Printemps, Bonnet; Sonata No. 2, Bach; Introduction, Variations, and Fugue on 'Sedbergh,' Dixon.*

Miss Lillian Trott, St. Stephen's Walbrook—*Overture to 'Athalia,' Prelude and Fugue in C minor, Bach; Air with Variations and Finale, Lyon; March in B minor, Schubert.*

Mr. Frank White, Spalding Wesleyan Church—*Concert-stuckie in form of Polonaise, Lemare; Fugue alla giga, Bach; Sonata in C sharp minor, Harwood; Rondino in D flat, Wolstenholme.*

Mr. A. E. Howell, Wesleyan Methodist Church, Westbury—*Toccata and Fugue in D minor, Bach; Prelude on 'Rhosymedre,' Vaughan Williams; Evening Song, Baisstow; Sonata No. 5, Mendelssohn.*

Mr. R. A. Jevons, Stamford Hill Congregational Church—*Prelude and Fugue in D minor, Mendelssohn; Prelude on 'St. Cross,' Parry; Evening Song, Baisstow; Largo and Minuet, Handel.*

Mr. G. W. Beasley, Parish Church, Lymington—*Prelude on 'Melcombe,' Parry; Intermezzo on the 'Londonderry Air,' Stanford; Prelude and Fugue in E minor, Bach; Two Monologues, Rheinberger.*

Mr. Clifford Smith, St. Stephen's Walbrook—*Festival Prelude on 'Ein feste burg,' Faulkes; Prelude and Fugue in A minor, Bach; Postludes on 'Martyrs' and 'The Old 100th,' Grace.*

Mr. John Pullen, St. Mary's Cathedral, Glasgow—*Sonata in B flat, Arne; Fugue on the Magnificat, Bach; Cantabile, Franck; Prelude on Croft's 136th, Parry. (The Cathedral Choir sang unaccompanied works by Farrant, Tallis, Gibbons, and Kalinnikov.)*

APPOINTMENTS

Mr. J. W. Barron, choirmaster, Clapton Park Congregational Church.

Mr. Arthur G. Gilbey, choirmaster and organist, Leyton Parish Church.

Mr. Clifford Marshall, choirmaster and organist, St. Mary's, Walton-on-the-Hill, Liverpool.

Mr. H. V. F. Miniken, choirmaster and organist, Christ Church, Hazledene.

Mr. G. H. Jackson, choirmaster and organist, St. Hilda's, Prestwich.

Letters to the Editor

JOHN ABELL:

A FORGOTTEN ENGLISH MUSICIAN

SIR,—Up to the present, the fullest account of John Abell, remarkable alto singer and lutenist, is that to be found in Grove's 'Dictionary of Music and Musicians,' yet quite a sheaf of new facts have recently come to light, and deserve to be placed on record. It was not hitherto suspected that Abell—who was a castrato—married into a noble English family, nor was anything known of his visit to Ireland, or of his stay at Amsterdam, therefore the present details will likely prove of interest to musicologists. Not only was he a good musician, but he was a diplomatist, and was Intendant at Cassel in 1698 and 1699.

Born in 1653, and educated as a chorister in the Chapel Royal, Abell was appointed 'Musician for the private music to His Majesty in ordinary, with fee, in the place of Anthony Roberts, deceased,' at a salary of £40 yearly, the patent being dated June 5, 1679 ('The King's Musick,' p. 340). Two years later he was appointed 'Musician for the Lute and Voice,' in the room of Alphonso March, deceased, and also 'Musician for the Violin,' in the place of Richard Dorney, deceased ('The King's Musick,' p. 355). So highly was he esteemed by Charles II. that in 1680 the king sent him to Italy for further study. Evelyn, the diarist, then describes a meeting with him after his return, under date of January 27, 1682:

'After supper came in the famous treble, Mr. Abel, newly returned from Italy. I never heard a more excellent voice, and would have sworn it had been a woman's, it was so high and so well and skilfully managed, being accompanied by Signor Francisco on the harpsichord.'

Abell—being a Roman Catholic—was high in favour with James II., under whom he was sworn 'one of the Counter-tenors for the private musick,' on August 31, 1685. From the Lord Chamberlain's Accounts it appears that on October 15, 1686, he was ordered to be paid £10 'for a Guitar by him bought for his Majesty's service in his bedchamber.' From 1685 to 1688 Abell had 3s. a day 'riding charges' for attending the King and Queen, and between the years 1679 and 1688 he received bounty money amounting to £740. He gave a grand concert on June 18, 1688, in honour of the birth of the Prince of Wales; and on October 20, 1688, he got special payment for his services at Windsor.

From the Rutland MSS. we learn of Abell's marriage to no less a personage than the sister of Lord Banbury. This interesting fact is mentioned in a letter from Peregrine Bertie to the Countess of Rutland, under date of January 1, 1683:

'I suppose your Ladyship has already heard of my Lady Frances Abell's marriage, at which my Lady Banbury and my Lady Catherine are extremely disturbed, but for my Lady Anne Littleton she was that night at my Lord Berkeley's ball and seemed to be very well pleased.'

The fact is more explicitly stated in a gossiping letter from the Hon. Bridget Noel to her sister, the Countess of Rutland, five days later:

'Cousin Peregrine goes to travel with Lord Manchester. Lord Banbury's sister, Lady Frances, is married to Abell, the singing master; her brother is extremely concerned at it. As soon as Lord Banbury knew of it, he put her out of the house. She was married that night that the company was there, which was a Tuesday [December 29, 1685], and on Wednesday night my Lady Exeter and my Lord Exeter and my brothers and sister and Lord Banbury and Lady Frances [Mrs. Abell] and Sir Mortan and his lady supped at Mr. King's in the Great Room where the Musick plays of public days, and I could not perceive anything of love between them, for she courted my brothers as much as ever she used to do' (January 6, 1686).

At the Revolution, Abell fled to the Continent, and made money by his voice and lute. He was at Zell in 1695, and on January 6, 1696, Prior wrote to Charles Montague that Abell was singing successfully at Amsterdam, but was anxious to return to London. At length, in 1699, he was permitted to come home, and was immediately taken into the household of the Duke of Ormonde. Congreve, in a letter dated December 10, 1700, says that Abell 'certainly sings beyond all creatures upon earth, and I have heard him very often both abroad and since he came over.' (It was Congreve who wrote the famous line, 'Music has charms to soothe the savage breast.')

In 1701, Abell published an old Irish song, 'Shein sios agus suas liom' ('Down beside me'), with music, the Irish words being printed phonetically. He sang it with great success at one of his concerts at Stationers' Hall. He also published a song on Queen Anne's Coronation in 1702, the words being by an Irishman, Nahum Tate, of 'Tate and Brady' fame. A year later he accompanied the Duke of Ormonde to Ireland. The Duke arrived at Dublin, as Lord Lieutenant, in May, 1703, and appointed Abell 'Master of the State Music.' At the celebration of Queen Anne's birthday, on February 7, 1704, at Dublin Castle, Abell sang his Irish song with tremendous applause. However, in December, 1704, he felt a longing to be back in England, and his post as Master of the State Music was given to William Viner. His patron, the Duke of Ormonde, left Dublin on June 28, 1705, and did not return to Ireland for six years.

I have not traced any details regarding Abell between the years 1705 and 1715, but he gave a concert at Stationers' Hall in 1716, and his death took place at Cambridge in 1724.—Yours, &c.,

W. H. GRATTAN FLOOD.

IN DEFENCE OF THE PIANOFORTE

SIR,—In the October issue of the *Musical Times* your stimulating contributor 'Feste' refers to the pianoforte in terms which hardly do justice to that long-suffering instrument. He says that 'nobody seems to be greatly affected by the pianoforte,' and he attributes this to the 'fatal' defect, the lack of *sostenuto*. He also suggests that the pianoforte is capable of a greater variety of amusing effects than any other instrument.

I seem to remember performances which did unmistakably affect the audience in a purely musical sense, performances in which the handicraft or technical side was completely lost sight of in the message which the composer and performer (the latter cannot be ignored) had to convey.

As regards the lack of *sostenuto*, it appears to me that there is a widespread misunderstanding as to the meaning of this term in the truly musical sense as apart from the mere sustentation of sound.

The pianoforte is literally an instrument of percussion. Everyone admits so much, and *Song* would seem to be alien to its genius. So it is, if the vital factor in *Song*, which counts for more than mere sustentation of sound, is omitted. How few seem to realise that to sing is to *phrase*—i.e., to feel the sounds in their musical relationship one to the other, to convey the feeling of inevitability in progression, to feel the melodic line with those subtle inflections in 'time' which convey musical meaning. By such means and such means alone can the *illusion* of song be created at the keyboard, and few there are who realise it—certain players of repute not excepted.

Singers and violinists often lack this song sense, despite the fact that the literal physical *sostenuto* is at the command.

Whatever developments in music may be in store for us, the melodic line has up to the present constituted its essence, and when pianists think in terms of true song rather than in those of rhythm (in the limited sense of insistence) the pianoforte will be re-created, and its position as a musical instrument will, I venture to think, no longer be questioned. Let us blame, not the pianoforte, but the pianists. It is a mysterious instrument, and illusion enters largely into musical performance thereon, but it is an illusion which can take on a curious air of reality. A performer who possesses this gift or understanding of song can create the illusion of 'singing-tone' even on an

indifferent instrument (i.e., he will play in such a way as to make his listeners oblivious of the actual gaps between the sounds). The carping, critical attitude towards the pianoforte which is a feature of the musical criticism of to-day would seem to suggest a misunderstanding as to its spirit and its place in music. It has its limitations; but, then, so has every medium through which music comes to us, the much-vaunted orchestra being no exception. Whilst limitations, however, must always be reckoned with, it surely is a new canon of criticism to compute values in terms of limitation and to ignore virtues.

The raw, emotional excitement associated with the orchestral volume and variety of timbre has often little enough connection with true musical emotion. The pianoforte cannot compete with the orchestra in this sense, and the endeavour to make it do so results in a disservice to the pianoforte.

As to 'amusing effects,' I should have thought that the organ, violin, violoncello, and the voice easily took precedence in this respect.—Yours, &c.,

34a, Bold Street, Liverpool.

FRANK BERTRAND.

'POPULARITY AND THE CLASSICS'

SIR,—With reference to Mr. Brent-Smith's article on the similarity of modern popular airs and classical themes, may I draw your attention to the likeness between 'Hitchy-Koo' and the men's subject in the 'Gloria Patri' from Bach's *Magnificat*? I became aware of this in November, 1917, when in France. No doubt the letter that I then sent to you was lost in the maze of war and post-war activities.—Yours, &c.,

40, Playfield Crescent, S.E. 22.

P. J. BURKE.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Pianist (lady) wishes to practise with other instrumentalists or to accompany vocalists. London only.—C. M., 51, Hackford Road, S.W. 9.

Violist wishes to meet other string players to form quartet for mutual practice. Morning or afternoon. Good library. N. London.—ALTO, c/o *Musical Times*.

Viola player (gentleman) wanted, to join quartet. Must reside in Dulwich or Peckham.—C. H. S., c/o *Musical Times*.

Lady viola player seeks practice of chamber music. Easy access of Streatham.—OMEGA, c/o *Musical Times*.

'Cellist wanted for quartet practice. S.W. 11 district. Classical music only. N. M. A., c/o *Musical Times*.

Vocalist wishes to meet male accompanist for mutual practice and experience. S.E. district.—R. B., c/o *Musical Times*.

'Cellist (learner) wishes to meet good pianist and violinists for progressive practice. Solos, trios, and quartets. Croydon district.—CHARLES P. COCKS, 158, Morland Road, Croydon.

Young lady pianist wishes to meet vocalist or instrumentalists, or would join trio. S.W. London.—H. V. G., c/o *Musical Times*.

Lady amateur singer wishes to meet pianist for mutual practice. Good pianoforte. N. London.—L. M., c/o *Musical Times*.

Lady pianist, good reader, wishes to meet singer or instrumentalist for mutual practice. Leeds district.—E. E. D., c/o *Musical Times*.

Sharps and Flats

What we need now is more songs like the 'Lost Chord,' There is something of the grandeur of Beethoven in it.—*Dame Clara Butt.*

I never practise, you know. I should hate to become stilted.—*Fritz Kreisler.*

I have never grown tired of singing 'Abide with me.'—*Dame Clara Butt.*

I am a little astonished that Dame Clara is pining for another song like 'The Lost Chord.' There are some things that should only be done once,—'—' in the *Daily News.*

I know there exist two or three other press correspondents who lay claim to have written a far greater number of letters than I. Doubtless that is perfectly true, but whether their extraordinarily numerous epistles have served any useful purpose is quite another question.—*Algernon Ashton.*

A bishop declares that he would rather play the oboe than the harp in a celestial choir. The prospect of hearing the Higher Clergy on the wood-wind is yet another inducement to be good.—*Punch.*

ROYAL ACADEMY OF MUSIC

The Michaelmas term opened on September 20, and a large increase of students has again to be recorded. The new buildings in York Gate, a brief account of which appears below, have only just been finished in time. Now there is elbow room in plenty.

The first fortnightly concert took place on Saturday, October 9, and there were presented several items of interest in the programme. Arthur Bliss's 'Madame Noy,' for soprano and six instruments (flute, clarinet, bassoon, harp, viola, and double-bass), is perhaps a more valuable vehicle for students' practice than for public performance. The first movement of Mozart's Symphonie Concertante for violin and viola was well played by John Hamilton and Philip Burton, and there was a notable exhibition of ensemble in the performance of Popper's 'Requiem' for three 'cellos, Op. 66. A young student, Guirne Creith, played two of her compositions for the pianoforte. She is to be admired, and should be encouraged to carry on in the art of composition. There is no doubt that she is gifted with imagination, and to a certain extent is able to depict its effects, but the two pieces in question are very reminiscent. Especially is this true of the first. Mr. Geoffrey Dunn has a pleasing light tenor voice, and sang three modern songs intelligently. His diction was excellent, for which he should be highly commended. The art is not generally recognised.

The new rehearsal theatre, lecture hall, and a group of well-proportioned studios are at last out of the builders' hands, and on Tuesday afternoon, October 19, the Duke of Connaught declared the extension open. When the buildings at Marylebone Road were originally erected, some five hundred students were on the books; at the present moment the number is over a thousand. The rehearsal theatre will seat three hundred, and it has a sunk orchestra fashioned after the Bayreuth plan. In declaring the buildings open, the Duke very happily remarked that his connection with the Royal Academy had been of such a long and intimate nature that he was very glad to associate himself with everything happening within its walls. The new theatre is to be known as the 'Duke's Rehearsal Theatre.' After the ceremony His Royal Highness and other guests listened to a short programme of music played by the Academy orchestra, under the conductorship of Mr. Charles Woodhouse.

ROYAL COLLEGE OF MUSIC

The Christmas term is in full cry, and the usual stiff fences in the shape of countless concerts and rehearsals are being negotiated as they come into view. Among the concerts, the hundredth 'informal' concert deserves more than passing mention. These 'informal' concerts were inaugurated seven or eight years ago, and have served as stepping-stones to the regular College concerts. Newly-fledged performers have thus been enabled to test their fragile wings in the presence of a friendly and encouraging

audience, and many composers have found opportunities for making experiments in strange forms and tonalities, free from that bogey of total eclipse which too often haunts the ambitious innovator. The hundredth concert gave composers two such chances, with promising results, e.g., three songs by H. T. Abady (of which 'Beauty' was the best) showed real instinct for the song-form, and a Sonata for viola and pianoforte by W. Gurney, which aimed at compressing the whole machinery of a sonata into less than a quarter of an hour, proved attractive and musical in spite of a somewhat too slight interdependence of the two instruments.

In addition to three Patrons' Fund rehearsals and the usual College concerts, it is proposed to pay tribute during the term to the memory of the late Dr. Charles Wood, by performances of his 'Swinburne' Ode, written for the State opening of the new College building in 1894, and of his two short operas (originally produced at the College), founded on episodes in the works of Charles Dickens.

The College is happy in the possession of many valuable portraits of distinguished musicians and benefactors, and, since the re-decoration of the Concert Hall, has been able to adorn its walls with some of the most interesting examples, among which are (in addition to the busts of King Edward VII., the Founder, and Sir George Grove and Sir Hubert Parry, Directors), Henry Leslie, Sir Arthur Sullivan, Sir Ernest Palmer, and S. S. Wesley. But a recent addition to this gallery is the most notable of all. Mr. Robert Finnie McEwen, a member of the Council, desired, shortly before his death, to present to the College a portrait of His Majesty The King, Patron of the College. His Majesty readily acceded to the proposal, and graciously gave special sittings for the portrait. This has been painted by Sir Arthur Cope, and now has the place of honour on the walls of the Concert Hall. The portrait is a happy conception, and is unusual in the sense that it is not a 'ceremonial' one, but represents His Majesty in the dress worn at dinner parties on private occasions, thus picturing a personal rather than an official impression of the Patron. Both artistically and historically it is an accession of the highest importance, and is a fitting memorial of the generous donor.

TRINITY COLLEGE OF MUSIC

A former scholar of the College, Mr. E. Beck Slinn, and a student, Mr. Adrian W. Beecham, have been admitted to the Mus.Bac. degree of Durham University.

The lecture by Mr. James Brown, on 'Style and Quality in String Quartet Playing,' proved of great interest and instruction to the students, and a similar remark may be made of the course of lectures on 'English Literature,' which were given in October, and are being continued during the present month, by Mrs. K. W. Campbell.

By the kindness of Mr. H. Llewelyn Howell, a fund to help orchestral students has been inaugurated at the College.

The College Library is continually supplemented by gifts of interesting and valuable books, and amongst recent additions are a book of Songs by Jeremiah Clark (1791), presented by Dr. C. Vincent; the reprint of Morley's 'Introduction to Practical Music,' issued by Randall in 1773; and a copy of the first edition of Goss's 'Harmony,' with the autograph of the author.

A successful tour of centres in Scotland in connection with the distribution of prizes and certificates gained under the College scheme of Local Examinations was recently made by Dr. J. Warriner. Amongst the centres visited were Aberdeen, Perth, Edinburgh, and Dundee. Distributions have also been held at Stoke-on-Trent, Tottenham, Frome, and Brighton, when Prof. Bridge represented the College; Southampton and Northampton, at which Dr. Horner attended; at Newcastle, where Sir Richard Terry, Chairman of the Centre, presided; and Birkenhead, where the Secretary of the College was present.

The silver medal given triennially to the College by the Worshipful Company of Musicians has been awarded to the violin scholar, Harry Blech, who received it at the hands of the Worshipful Master at the annual dinner of the Company on October 26.

CHORAL SOCIETY PROGRAMMES

(Second List)

LONDON AND SUBURBS

- BARCLAY'S BANK MUSICAL SOCIETY (Mr. Herbert Pierce).—Brahms's 'Alto Rhapsody'; 'Hymns from the Rig Veda'; 'Landerkennung' (Grieg); 'If thou but sufferest' (Bach).
- BATTERSEA AND WANDSWORTH CHORAL UNION (Mr. F. Wilment Bates).—'The Rebel Maid'; 'A Tale of Old Japan.'
- BROMLEY CHORAL SOCIETY (Mr. F. Fertel).—'Christmas Oratorio'; 'King Olaf'; 'Blest Pair of Sirens.'
- CHISWICK AND GUNNERSBURY PHILHARMONIC SOCIETY (Mr. David M. Davis).—Gounod's 'Faust' (concert version); 'The May Queen.'
- DULWICH PHILHARMONIC SOCIETY (Mr. Leslie Regan).—'Tom Jones'; 'Blest Pair of Sirens'; 'The Banner of St. George'; 'The Kingdom.'
- EALING CHORAL AND ORCHESTRAL SOCIETY (Mr. A. C. Praeger).—'Hymn of Praise'; Dvorák's 'Stabat Mater.'
- HAMPSTEAD (ST. LUKE'S) MUSICAL SOCIETY (Mr. W. P. Lambert).—'Hymn of Praise'; 'The Rose Maiden.'
- HARROW AND GREENHILL CHORAL SOCIETY (Mr. F. W. Belchamber).—'King Olaf'; 'Semele.'
- LONDON CHORAL SOCIETY (Mr. Arthur Fagge).—'Omar Khayyám' (Parts 2 and 3); Berlioz's 'Faust'; Bach's 'St. John' Passion.
- LOUGHTON CHORAL SOCIETY (Mr. Henry Riding).—'Carmen' (concert version); 'The Banner of St. George'; 'The Messiah.'
- PLUMSTEAD CENTRAL HALL CHOIR (Mr. W. Wilson).—'Elijah'; 'Carmen' (abridged concert edition); Verdi's 'Requiem'; 'The Messiah.'
- SOUTH LONDON PHILHARMONIC SOCIETY (Mr. W. H. Kerridge).—'King Arthur' (abridged version); Brahms's 'Liebeslieder'; 'From the Bavarian Highlands'; 'Parsifal'; 'A Tale of Old Japan'; Parry's 'Pied Piper of Hamelin.'
- STOKE NEWINGTON CHORAL SOCIETY (Mr. Ernest W. Agate).—'The Golden Legend'; 'Carmen' or 'Hiawatha's Departure'; Fantasia on 'The Beggar's Opera'; 'Sleepers, wake.'
- WATFORD CHORAL UNION (Mr. Wallis Bandey).—Brahms's 'Requiem'; 'The Messiah' (Part 3); 'King Olaf.'
- WELWYN GARDEN CITY MUSICAL SOCIETY (Miss Alice Hare).—Carols and Part-songs; 'The Beggar's Opera.'
- WILLESDEN GREEN AND CRICKLEWOOD CHORAL SOCIETY (Mr. F. W. Belchamber).—'The Messiah'; Berlioz's 'Faust'; 'The Rebel Maid.'
- WIMBLEDON CHURCH CHORAL SOCIETY (Mr. Frank W. Bates).—'A Tale of Alsatia' (Vincent Thomas).
- WOODSIDE CHORAL SOCIETY (Mr. Norman Appleton).—Selections from 'Masaniello', 'Faust', 'Idomeno', and 'Acis and Galatea.'

PROVINCIAL

- ABERDEEN ORATORIO CHOIR (Mr. Willan Swainson).—'The Mystic Trumpeter'; 'The Dream of Gerontius'; 'The Messiah'; Mass in B minor.
- ARBROATH CHORAL UNION (Mr. Claude A. Forster).—'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha.'
- BELFAST PHILHARMONIC SOCIETY (Mr. E. Godfrey Brown).—'Glory and Honour and Laud' (Charles Wood); 'Out of a Silence' (Rathbone); Act 2 of 'Orpheus'; Parts of 'St. Matthew' Passion and Mass in B minor; 'The Messiah.'
- BEXHILL CHORAL SOCIETY (Mr. George Christian).—'Elijah.'

- BLACKPOOL CHORAL AND ORCHESTRAL SOCIETY (Mr. Percy M. Dayman).—'A Tale of Old Japan'; 'The Messiah.'
- BOGNOR PHILHARMONIC SOCIETY (Mr. Norman F. Demuth).—'The Mystic Trumpeter'; 'Toward the Unknown Region.'
- BOLTON CHORAL UNION (Mr. Thomas Booth).—'The Dream of Gerontius'; 'The Messiah'; 'Hiawatha.'
- BOURNEMOUTH MUNICIPAL CHOIR (Sir Dan Godfrey).—'Acis and Galatea'; 'The Mystic Trumpeter'; 'Elijah'; 'The Dream of Gerontius'; 'Merrie England.'
- BRIDGEWATER CHORAL SOCIETY (Mr. Arthur Trowbridge).—'The Light of Life' (Elgar).
- BRISTOL (J. S. FRY) MUSICAL SOCIETY (Mr. C. Read).—'The Ancient Mariner'; 'The Messiah.'
- CARDIFF BLUE RIBBON CHOIR (Mr. Jenkyn Morris).—Dvorák's 'Stabat Mater'; 'At the Foot of the Cross.'
- CARLISLE CHORAL SOCIETY (Mr. F. W. Wadely).—'The Messiah'; 'The Black Knight'; Vaughan Williams's 'Fantasia on Christmas Carols.'
- CATTERICK CHORAL SOCIETY (Mr. Arthur Fountain).—'The Revenge.'
- CHESHAM CHORAL SOCIETY (Mr. R. B. Green).—'St. Paul'; 'The Messiah.'
- COLCHESTER AND DISTRICT MUSICAL SOCIETY (Mr. W. F. Kingdon).—'Hiawatha's Wedding-Feast'; 'The Death of Minnehaha'; 'The Last Post.'
- DOVER CHORAL UNION (Mr. H. J. Taylor).—'Il Trovatore'; 'Blest Pair of Sirens'; 'The Messiah.'
- EASTBOURNE Y.M.C.A. CHORAL SOCIETY (Dr. W. A. Hall).—'The Golden Legend.'
- EXETER ORATORIO SOCIETY (Mr. Allan Allen).—'The Messiah'; 'The Mystic Trumpeter'; 'Hymn of Praise.'
- FOLKESTONE PHILHARMONIC SOCIETY (Mr. F. E. Fletcher).—'Carmen' (abridged concert edition); 'The Creation.'
- FORFAR CHORAL UNION (Mr. Stephen Richardson).—'The Creation' (selection); 'Ode to the North-West Wind.'
- GREENOCK CHORAL SOCIETY (Mr. Frank Smith).—'A Tale of Old Japan.'
- HECKMONDWIKE CHORAL SOCIETY.—'The Messiah'; 'Samson.'
- HULL VOCAL SOCIETY (Sir Henry Coward).—'King Olaf'; 'Blest Pair of Sirens'; 'The Messiah.'
- KIDDERMINSTER CHORAL SOCIETY (Mr. J. Irving Glover).—'Hiawatha' (Parts 1 and 2); 'The Dream of Gerontius.'
- LINCOLN MUSICAL SOCIETY (Dr. G. J. Bennett).—'Hiawatha's Wedding-Feast'; 'Toward the Unknown Region'; 'Blest Pair of Sirens'; 'The Messiah' (Part 1).
- MAIDSTONE CHORAL UNION (Mr. F. Wilson Parish).—'Carmen' (abridged concert edition).
- MALMESBURY CHORAL SOCIETY (Mr. J. A. Jones).—'The Messiah'; 'King Olaf.'
- MANCHESTER (HALLÉ CHORUS) (Sir Hamilton Harty).—At the Hallé concerts: 'Messe des Morts' (Berlioz); Mass in B minor; 'The Messiah'; Beethoven's Mass in D; 'The Song of Songs' (Bantock, first performance). At the Municipal concerts: Berlioz's 'Faust'; 'Elijah'; 'Carmen'; 'The Revenge'; 'The Golden Legend.'
- NANTWICH CHORAL SOCIETY (Mr. R. A. Taylor).—'Hymn of Praise.'
- NEWARK CHORAL SOCIETY (Mr. R. Curtis Richardson).—Choral Fantasia on 'Tannhäuser.'
- NEWCASTLE BACH CHOIR (Dr. W. G. Whittaker).—Purcell's 'Ode on St. Cecilia's Day'; Bach's Cantatas No. 63, 121, and 152; Whittaker's Psalm 139; Bach's 'St. John' Passion. Recitals in the Cathedral: Bach's Cantatas, No. 51, 65, 161, and 171; Byrd's Mass in three parts; Henschel's Communion Service in eight parts.

- NORTHWICH PHILHARMONIC SOCIETY (Mr. J. Patterson Shaw).—‘Carmen’ (abridged concert edition); ‘Hymn of Praise.’
- NORWICH CHORAL SOCIETY (Dr. Frank Bates).—‘The Spectre’s Bride’; Beethoven’s Mass in C.
- NORWICH PHILHARMONIC SOCIETY (Dr. F. Bates).—‘The Spectre’s Bride’; Beethoven’s Mass in C.
- NOTTINGHAM ST. MARY’S CHORAL SOCIETY (Mr. Vernon S. Read).—Vaughan Williams’s ‘Fantasia on Christmas Carols’; ‘St. Matthew’ Passion.
- OKEHAMPTON CHORAL SOCIETY (Mr. Sydenham James).—‘Carmen’ (abridged concert edition).
- OXFORD BACH CHOIR (Dr. W. H. Harris).—‘Christmas’ Oratorio.
- PLYMOUTH ORPHEUS SOCIETY (Mr. David Parkes).—‘Lohengrin’; ‘St. Matthew’ Passion.
- RICHMONDSHIRE CHORAL SOCIETY (Mr. Arthur Fountain).—Parry’s ‘Pied Piper of Hamelin’; ‘St. John’ Passion.
- RIPON CHORAL SOCIETY (Mr. P. R. Plaff).—‘A Tale of Old Japan’; Choral Fantasia on ‘Tannhäuser.’
- SHEFFIELD MUSICAL UNION (Dr. Henry Coward).—‘Aida’; ‘The Messiah’; Mass in B minor.
- SHREWSBURY PHILHARMONIC SOCIETY (Mr. F. G. Rowland).—‘The Spectre’s Bride’; ‘The Messiah’; ‘The Wedding of Shon Maclean.’
- SUPHEN RICHARDSON CHORAL SOCIETY.—‘Elijah’; Gounod’s ‘Faust.’
- TOXBIDGE CHORAL SOCIETY (Mr. G. J. Kimmins).—‘The Wedding of Shon Maclean’; Dvorák’s ‘Stabat Mater.’
- TORQUAY PHILHARMONIC SOCIETY (Mr. H. W. Rhodes).—‘The Messiah.’
- TWYNHAM MUSICAL SOCIETY (Mr. C. H. Flatt).—‘The Death of Minnehaha’; Choral Fantasia on ‘The Beggar’s Opera.’
- VICTORIA HALL CHORAL SOCIETY (Mr. A. S. Burrows).—‘Judas Maccabæus’; ‘The Messiah’; ‘Maritana’; ‘Elijah’; ‘St. Paul.’
- WALSALL PHILHARMONIC SOCIETY (Mr. Appleby Matthews).—‘The Immortal Hour’; ‘The Messiah’; ‘Maritana’; and a Bach Cantata.
- WARRINGTON MUSICAL SOCIETY (Mr. F. H. Crossley).—Gounod’s ‘Faust’; ‘The Dream of Gerontius.’
- WEYBRIDGE AND DISTRICT CHORAL SOCIETY (Mr. Sydney N. Lovett).—‘Peasant Cantata’; ‘Carmen.’
- WINDSOR AND ETON CHORAL SOCIETY (Rev. B. C. S. Everett).—‘Dettingen’ Te Deum; ‘St. Matthew’ Passion; ‘The Messiah’; Brahms’s ‘Requiem.’
- WOLVERHAMPTON CHORAL UNION (Dr. Ernest Darby).—‘The Apostles.’
- WORCESTER FESTIVAL CHORAL SOCIETY (Sir Ivor Atkins).—‘Christmas’ Oratorio.
- YEovil CHORAL SOCIETY (Mr. F. G. Risdon).—‘Hiawatha’; ‘Mount of Olives’; ‘Hymn of Praise.’ (In our last issue the 1925-26 programme of this Society was entered by mistake.)

We have received the annual report of the South Place Sunday Popular Concerts, with a prospectus of the coming season (the forty-first). On November 14 the concert will be in aid of the Musicians’ Benevolent Fund. The thousandth concert takes place in February, and the Beethoven Centenary will be duly celebrated. The distinguished standard that has marked these concerts for so long promises to be fully maintained. For the benefit of readers who have not yet discovered them, we add that they take place at 6.30 p.m., and the Hall is close to Liverpool Street Station. Admission is free, with a collection.

A junior orchestra and choir have been inaugurated under the auspices of the Philharmonic Choir. Members should have left school for two or three years. Orchestral practices are held at the Royal Academy of Music on Fridays, at 6, conducted by Mr. Ernest Read. The choir meets at the Swedish Church Hall, Harcourt Street, W., on Tuesdays, at 6, and is directed by Mr. Kennedy Scott. Subscriptions are 12s. 6d. for orchestra and 10s. 6d. for choir. Further particulars from the hon. secretary, Miss B. Callender, County Secondary School, Bermondsey, Southwark Park Road, S.E.16.

London Concerts

ORCHESTRAL CONCERTS

The first of the Queen’s Hall Saturday afternoon symphony concerts began the Beethoven memorial celebrations, with which, by the end of next March, the whole world will be resounding. Sir Henry Wood conducted the ‘Coriolanus’ Overture, the fifth and eighth Symphonies, and the C minor Pianoforte Concerto, in which Mr. Harold Bauer was the soloist.

The performance of the fifth Symphony was strong and gripping. A very similar method of approach was too overbearing for the eighth. The conductor refused to smile, and it was suggested to one’s fancy that he was rather in the mood of one of those ‘Prom.’ performances where unrelaxed vigilance and the iron hand are of practical necessity. But could not the eighth Symphony have been left a little more to itself? The conducting of the Concerto was a marvel of efficiency—it allowed the soloist every chance, and total freedom from worry. Mr. Bauer played superbly. Ease and dignity were beautifully blended.

The London Symphony Orchestra was conducted by Mr. Albert Coates at its first concert on October 18. The Symphony was Tchaikovsky’s No. 5, a hard-worked composition at the L.S.O.’s Monday nights. Well, Tchaikovsky is, we suppose, a popular ‘draw.’ The large doses of him promised once again this winter cannot assuredly be the orchestra’s or conductors’ willing choice, and if, indeed, a Tchaikovsky Symphony fills Queen’s Hall we must grin and bear it. Credit is due to Mr. Coates and the Orchestra for having treated the music with all possible dignity and seriousness. We admire this conductor most when he moderates his spiritedness. He certainly obtained a fine performance.

The Orchestra also played up to him well in the performance of his own ‘Suite after the Old Masters.’ This composition is an oddity. We thought of the reproductions of the antique seen in furniture shops. The 18th century made furniture so attractive, and in every way adequate, that no improvement seems possible, and we can do no better than copy the old forms. Shall the same be said about music? It might, if there were an exact analogy between music and chairs—but there isn’t.

The instrumentation is, of course, modern, so that there is some resemblance between the Suite and those scored versions of Handel and Bach made by Elgar and Wood. But the material here is Mr. Coates’s own, up to a point. At the end we were left still in the dark by whatever motive there was behind this solid, serious anachronism.

A remarkable performance of Schumann’s Pianoforte Concerto lent distinction to the concert. Mr. Walter Gieseking played the solo with a new finesse and charm. He has a curious way of crouching over the keyboard, and, as it were, acting the music as he plays. It is sometimes a trifle worrying to look at him, but to listen that night was to be enchanted. The player simply made himself at one with the delightful composition, which sprang into life under the encouragement of his just rhythmic feeling, caressing touch, and wonderful control of tone-volume. Mr. Coates’s accompanying was first-rate. C.

The first National Concert of the B.B.C., held at the Royal Albert Hall on September 30, led to a sharp division of opinion. Those within the hall said that an orchestra of a hundred and fifty failed to impress them, that the multiplicity of strings had no effect, and that Sir Hamilton Harty’s dignified *tempi* intensified the prevailing air of despondency. Probably their feelings were largely due to the psychological effect of a half-empty Albert Hall, for those critics who listened at home praised the vitality of the whole affair and the splendour of the orchestral sound. For the purpose of following the score of Brahms’s first Symphony Sir Hamilton’s steady, balanced performance seems to have been the most successful in the history of broadcasting. One who heard no note of the concert either

within or without can leave the disputation to itself and pay a tribute to the B.B.C. for taking so high a view of its functions as to organize this big and serious concert. The programme included the 'Mastersingers' Overture, some new Handel-Harty works, Rimsky-Korsakov's 'Mlada,' and a number of songs sung by Madame Olczewska.

Messrs. Chappell opened a new series of Saturday afternoon concerts at Queen's Hall on October 16, and the experiment was not unsuccessful. Sir Henry Wood conducted the Queen's Hall Orchestra in a programme similar to a Saturday evening programme at the ordinary Promenades. Eight of these concerts are to be given, the last being dated February 26.

Children's concerts at Central Hall are to be given on similar lines to those of last season, with a first-class orchestra and eminent soloists. The first concert was conducted by Dr. Malcolm Sargent on October 16, when the programme included the Scherzo from the Ninth Symphony and Vaughan Williams's 'The lark ascending,' played by Samuel Kutcher.

Miss Gwynne Kimpton's first orchestral concert for young people was held at Æolian Hall on October 2. The soloist was Mr. Backer-Gröndahl, who played the Grieg Pianoforte Concerto. M.

THE PROMENADE CONCERTS

The concerts of the thirty-second Promenade season still to be reviewed cover exactly a calendar month (September 17 to October 16). The first of the nights in question brought with it the one departure from Sir Henry Wood's custom of performing the Beethoven Symphonies on Fridays. The exception was, as usual, made in favour of Schubert's 'Unfinished.' A feature in the same programme was the Bach C major Concerto for three pianofortes (Messrs. Norman Greenwood, Edwin Benbow, and E. Kendall Taylor).

The programme of September 18 was that of a typical popular Saturday concert, the only relatively unfamiliar item being a delightful Suite from Mendelssohn's 'Midsummer Night's Dream' music, containing some of the rarely-heard numbers.

The following Monday was, of course, devoted to Wagner, except for the all-British second part ('Wand of Youth' (Elgar) and 'Britannia' Overture (Mackenzie)).

The first of the Brahms Symphonies (which for once were all included in this year's scheme) formed the climax of Tuesday's concert, which was also remarkable for a predominance of Mozart.

September 22 brought classics and moderns into contest. Schumann's first Symphony stood next to Hindemith's 'Nusch-Nuschi' Dances, and Mozart's fourth Horn Concerto—deliciously played by Mr. Aubrey Brain—was separated only by a Meyerbeer Aria (Mr. Joseph Hislop) from Germaine Tailleferre's 'Ballade' for pianoforte and orchestra, a work that cleverly disguises a certain tenuity of thought by a good deal that is fresh in colour and adroit in contrivance. The difficult solo part was played with extraordinary alertness by Mr. Clifford Curzon.

Gordon Jacob's Concerto for viola and orchestra, interpreted with great taste and musicianship by Mr. Bernard Shore, on September 23, is less of an asset to British music than to the repertory of an instrument that is all too shabbily treated by composers. It is earnest and likable music, sound in technique and well laid out for the soloist, but deficient in individual character. There is too much of the polite phraseology of the conventional concerto style about it, and this makes the composer's obvious sincerity and depth of feeling unhappily inarticulate.

The second Friday under notice forsook the classics (Haydn, Mozart, Beethoven, and Weber) only at the close, when MacCunn's strong and upright 'Land of the Mountain and the Flood' Overture was heard.

It was pleasant to notice on September 25 that such things as Delius's 'Brigg Fair,' Holst's 'Planets,' and MacEwen's 'Grey Galloway' are now regarded as sufficiently popular for performance on Saturday nights.

Wagner duly came round on Monday, September 27, and on Tuesday the second Brahms Symphony occupied the centre of the programme. Mr. Moiseiwitsch played

Mozart's D minor Pianoforte Concerto in a rather aridly objective manner, and Miss Dora Labbette and Mr. John Brownlee sang arias by the same master, the former almost ideally and the latter less satisfactorily than one had been led to expect from previous experiences of him. A symphonic poem, 'Pan and the Priest,' by an American composer, Howard Hanson, proved an agglomeration of clichés which made it easy for the hearer to establish associations between the music and an imaginary programme, but are hardly calculated to convince him of the utility of pictorial precision that can be gained only at the expense of higher imaginative qualities. A huge orchestral apparatus is dexterously employed in this work, but one is not sure that greater economy in the use of the medium would not have led to finer moulding of the actual matter. Much of the music is mere pretentious splashing about with colour, and the frequent use of *ostinato* accompaniments is a tiresome affectation if not a grievous line of least resistance.

The classics, from Bach to Schumann, occupied the whole programme of September 29, and on the following night César Franck's Symphony was the one considerable attraction; it is difficult to imagine, at any rate, that Joseph Marx's 'Romantic Concerto' for pianoforte and orchestra can have drawn a single music-lover to the concert, or held him there. The work is a succession of tiresome, over-lavish embroideries of commonplace fustian, and one hardly knew whether to admire that admirable pianist, Mr. Victor Schöler, for having learnt and memorised the immensely difficult and crowded solo part, more than one commiserated with him for the uselessness of such a task.

On the following Friday, the Beethoven Symphonies, taken in inverse order this year, had arrived at the 'Eroica,' and the most arresting item in the Saturday programme was the fine Dance Suite by Béla Bartók. Monday, October 4, brought, next to Wagner, a revival of George Butterworth's fine-feeling 'Shropshire Lad' Rhapsody.

The novelty of October 5 was the orchestral version of five pieces from Dohnányi's 'Ruralia Hungarica,' which lose nothing of their neatness and directness in this new guise. The rest of the programme was mainly Handel and Brahms, a combination of which the latter composer would obviously have approved, since he voluntarily associated himself with the former to write one of his best works. It was the turn of the fourth Brahms Symphony, and Miss Jelly d'Aranyi played the Violin Concerto with her accustomed mastery.

Dohnányi was also in the programme for the next night, when Mr. Fridtjof Backer-Gröndahl played the diverting 'Variations on a Nursery Song.' Schubert's C major Symphony unfolded its heavenly dimensions on the same evening.

The Thursday programme of October 7 was on the whole so light that the rather ponderous counterweight of Brahms's second Pianoforte Concerto (Mr. Franciszek Goldenberg) became it very well. Mr. Eric Coates conducted a new orchestral Phantasy of his, based on the tale of 'The Three Bears,' a smoothly written little work that contrives to outline the story and to retain at the same time a certain shape of its own.

The most uncommon item on the Friday was the Concerto for four pianofortes, given as plain Bach in the programme, but which surely ought to bear the names of Vivaldi-Bach. The soloists were the Misses Anthea Bowring, Virginia McLean, Eunice Norton, and Hilda Bor. The following night the amusing 'Carnaval des Animaux' of Saint-Saëns was revived.

On October 11, after the usual glut of Wagner, Mr. Frederic Austin conducted a Suite, specially arranged for concert use, and re-scored for full orchestra, from his music to the 'Insect Play,' by the Brothers Capek. The music is perhaps a little too dependent upon an explanatory programme note to be quite at its ease away from the play whose moods and situations it follows so faithfully, but a great deal of it makes most agreeable hearing.

Tuesday, October 12, witnessed a tragedy—the omission of Elgar's 'Falstaff,' which had been inserted in the scheme owing to some necessary alterations, but by a further modification had itself to make way for Strauss's 'Tod und

Verklärung.' Surely 'Falstaff' is the most ill-fated great work in recent musical history.

Bach, Handel, and Mozart shared the last Wednesday programme, and on Thursday Mendelssohn's 'Italian' Symphony was resuscitated. On the Friday the circle of Beethoven Symphonies was completed with No. 1.

The final night, on Saturday, October 16, attracted an immense crowd to hear such popular works as Elgar's 'Cockaigne' Overture and Grieg's Pianoforte Concerto, or to listen to such favourite singers as Miss Florence Austral and Mr. Maurice d'Oisy, but more especially to witness the enthusiastic ovation which is always so wholeheartedly and deservedly accorded to Sir Henry Wood at the close of a Promenade season.

At the risk of being invidious, one may perhaps single out a few of the artists who, apart from those already mentioned, made one or more appearances during this month of concerts. Singers: Miss Bella Baillie, Miss Margaret Balfour, Miss Muriel Brunskill, Miss Rosina Buckman, Mr. Keith Falkner, Mr. Arthur Jordan, Mr. Malcolm McEachern, Madame Tatiana Makushina, Miss Leila Megane. Pianists: Mr. Arthur Benjamin, M. Marcel Ciampi, Miss Myra Hess, Miss Irene Scharrer, Mlle. Germaine Schnitzer. Violinists: Madame Adila Fachiri, Miss Margaret Fairless, Miss Isolde Menges, Mr. Charles Woodhouse (who again led the orchestra and conducted the last piece in every programme, except that of the final night). Violoncellists: Mr. Howard Bliss, Miss May Mukle. Many members of the orchestra also appeared as soloists.

The orchestral playing, as might be expected under conditions that leave roughly only the same amount of time for rehearsals as for actual performance, was not uniformly first-rate, but as usual one could not help marvelling at the surprisingly high average of excellence maintained by Sir Henry Wood and his devoted forces.

E. B.

B.B.C. 'INTERNATIONAL' CONCERTS, GROTRIAN HALL, OCTOBER 5, HUNGARY

Whilst commending the enterprise of the B.B.C. in arranging these six 'International' Concerts of contemporary chamber music, one cannot help questioning its discretion. Those of us who are in sympathy with modern music would hesitate to administer it in such large unadulterated doses to any but a friendly audience. At this moment the musical public is experiencing the aftermath of a surfeit. Yet here is a plan to offer this caviare to the million-eared 'general.' Moreover, both the works and the performers are those associated with the International Society for Contemporary Music whose London branch gives, within its means, precisely similar concerts. There is a duplication of effort which is hard to justify, especially in conjunction with the small audience that gathered at Grotrian Hall, despite the personal popularity of the Hungarian (Waldbauer) Quartet. It would seem as if one undertaking had the money, the other the audience.

This first programme, devoted to Hungary, comprised three chamber works of which two were new and the other only relatively familiar. Dohnányi's new Quartet in A minor lacks only unity of purpose to be a remarkably fine work. But the composer has been content, in his slow movement and Scherzo, to follow his conservative inclinations and show us the *matrise* with which he can turn out really attractive movements without saying anything particularly new, whilst in his opening Allegro he has aired a wholesome discontent with exactly that form of procedure. It is this section that holds the most weighty contrasts, although in some respects, mainly formal, it is not so well 'turned out' as those others. But which represents the Dohnányi to whom we are to look in the future? He is evidently questioning himself on that very point. At least that is what his Quartet suggests. The second work was Kodály's Serenade for two violins and viola. Why Kodály is constantly bracketed with Bartók is a mystery. The latter is a daring spirit, scrupulous as to himself, but without compunction towards others. Kodály is a gentle, romantic soul, a kind of Magyar Schubert, even to that composer's not always heavenly length. His Serenade

is a fine work, and the more rapid sections were not unsuited to be broadcast. But that peculiarly intimate meditation which forms its middle movement was meant to be enjoyed by three players and their nearest and dearest associates. All who listened in were guilty of eavesdropping. Of the Molnar Quartet, a short one, there is not much to be said. It flickered up towards the end, but was never exciting.

Though one could not understand her Magyar texts, and the programme gave no help, the singing of some Kodály and Bartók songs by Madame Maria Basilides was full of interest. As an artist she belongs to the same category as Marya Freund. Her chief thrills are those of personality. She has a similar magnetism, combined with a subtle facial expression which made many points clear without need of intelligible words. It would be interesting to hear her in a language we know. But the songs themselves justified the exotic experiment.

E. E.

SINGERS OF THE MONTH

Miss Margaret Mallinson (Wigmore Hall, September 22) was the first of the vocal reciters of the new season. Her programme included a dozen songs by her father, Mr. Albert Mallinson, who was her accompanist. Among these were settings of translations from 'Sappho' by Bliss Carman. This agreeable music lacked any very arresting quality. Phrases of real felicity occurred, but were weakened by a descent into the merely facile. Another group included the justly-popular 'Slow, horses, slow' (only marred by a too easy cadence) and 'Four by the Clock.'

A more finished singer would have made more of this music. Miss Mallinson has no doubt gifts imperfectly developed. Her scale is too uncertain whether to make for soprano, mezzo-soprano, or contralto quality. A shorter range and a steadier line would have been desirable. Tones wobbled, and there was not the technique to make clean, bright diction. Prominent among her faults was the inclination to turn 'oh' into 'oo.' Hence her admonition, 'Sloo, horses, sloo.' All the time there was felt to be a truly pleasant voice there, if only it could have been exposed. And Miss Mallinson's musical feeling and interpretative sense were not in any doubt.

Mr. Howard Fry (Eolian Hall, October 8) was the best singer the writer has heard so far at this autumn's recitals. One was struck by his fair recognition of the double claim of fine tone and verbal eloquence. The two things are irreconcilable in the efforts of a beginner, and are, indeed, rarely equally balanced in mature artists. Mr. Fry has made up his mind to hold the scales fairly, and in his long and exacting programme he often succeeded uncommonly well. His singing of arias from the 'Peasant' Cantata of Bach was exceptionally jolly. 'My heart now is merry,' in particular, was in every way excellent.

Then there was a great deal to be said for his Schubert and Brahms, but here one felt him to be hampered to some extent by the foreign language. His German was too studied, and at the same time not always accurate. Thus he missed the delightful interplay of speech and tone of his Bach. We must put his 'Nacht und Träume' (Schubert) down as a gallant failure. (But it was very nearly a distinguished success.) In 'Geheimes' his sighing *mesura-voce* was delightful.

In Verdi's 'Eri Tu' Mr. Fry was least good. Possibly a serious tackling of real Veridian singing would be the best thing for him at the moment. It would develop in him breadth of vowel-sounds and of phrasing. He must realise as well as anyone that he did not answer adequately to the demands of 'O dolcezza perdute.' In the English group were some fine songs of Parry's. The whole programme spoke for his musical intelligence. His general style was animated, unaffected, fairly flexible, and thoroughly likeable. With Mr. Harold Craxton's invaluable collaboration this was a musical and not a merely personal display.

Miss Muriel Dugarde, who sang at Wigmore Hall (September 24), accompanied by Mrs. Hobday, appeared to be very young, but she has already learnt to make her words tell and her personality felt. Her programme, which included an interesting Spanish Romance of Medtner's and Granados's beautiful 'Nightingale' (sung

in Spanish—what linguists our young singers are, or pretend to be), taxed her resources, but she showed no sign of embarrassment. She caught the spirit of Pergolesi's 'Se tu m'ami' at the outset, and throughout she kept up a standard of intelligent performance. But she needs now, if she would make sure of progress, to tackle the problem of breath-control seriously, particularly in respect to the production of high notes. She seemed unaware of the peril in the lack of a proper 'covering' process; consequently her high notes vibrated harshly. Mr. Albert Sammons's violin-playing was a great pleasure at this concert.

Mr. George Northover was that rarity at a London song recital—a true bass. He gave us the pleasure of hearing such things as, 'O Isis and Osiris,' from 'The Magic Flute,' and the famous aria from Verdi's 'Don Carlos,' sung with a wealth of deep, warm tone. At that we must stop, and say that as an artist he was quite immature. His voice sounded best when he was in full song. He had little idea of varying its colour. His *mezzo-voice* was dull, his *parlando* characterless. Yet the voice was thoroughly well poised—only waiting, so to say, for the imaginative impulse that should prompt it to artistic effect. Operatic experience is clearly what this singer needs. His French was rather better than the Wigmore Hall average, but still not good enough.

One feels some little embarrassment in speaking of the singular demonstration made by the American bass, Mr. Whitney Tew, at Grottrian Hall (September 28), especially as he announced himself as a theoretician, anxious to lead neophytes in his paths. In a considerable experience one had never before heard anything at all like his singing, and one decided after an hour of it that if his claim to have rediscovered the vocal principles of the Italian 17th- and 18th-century *maestri* was well-founded, that period had been excessively esteemed. The singer essayed compositions in several languages, but it was only rarely, and then as though by oversight, that a word was clearly articulated. A remarkable feature was the extremely wide opening of the mouth. The sounds that issued were peculiarly cavernous. Their oddity provoked nervous laughter from some listeners.

Miss Mildred Dana also sang at this concert, after explaining that she had been studying her art for only nine months.

H. J. K.

Two of the best singers heard thus far in the season have been at the concerts organized by the B.B.C. At the first of the ambitious series of 'National' concerts at the Albert Hall, which Sir Hamilton Harty conducted, the soloist was Madame Maria Olczewska, the mezzo-soprano who had established her fame in two seasons at Covent Garden by her distinguished singing of such parts as Fricka, Brangäne, and Waltraute.

This was her first London appearance as a concert singer. She chose Beethoven's song 'To Hope,' and three songs of Wagner's. We were all smitten by the exquisite beauty of her voice, and even more by her elaborate art in its management. This singer leaves nothing to chance—nothing, one would go on to say, to the impulse of the moment. If any felt inclined to regret the absence of a more artless spontaneity, the answer is that this is out of place in the solid structure of the German music in which she excels. There is no call for the rhapsodic style in the vocal music of either Beethoven or Wagner, or, for that matter, of any other German composer we can think of at the moment. Madame Olczewska sang on a beautifully equalised scale. The way in which she adjusted her tone to shifting positions was an example that, we trust, may have been observed, here and there, among the unnumbered audience of this concert. My province not being the discussion of the orchestral playing that night (Brahms's C minor Symphony, and works by Handel, Wagner, and Rimsky-Korsakov), I suggest only that the problem of assembling an orchestra suited to the acoustics of the hall is still to be solved.

The B.B.C.'s series of chamber concerts began with an evening of unfamiliar Hungarian music at Grottrian Hall. The Hungarian Quartet played interesting works by Dohnányi, Kodály (a charming String Trio-serenade), and Molnar. We knew all the virtues of the Quartet, but

the singer of the evening, Madame Maria Basilides, was new. She sang songs by Bartók and Kodály with an art that recalled the finest Russian style—that is to say, it was not a vocal display, but became rather a musical recitation. Although ignorant of one single word of Hungarian, we found her performance admirable and engrossing to a degree. Calmly, and without any sort of extravagance, Madame Basilides dramatised each one of these lyrics in convincing fashion. She was so far a mistress of the vocal art as not to suggest the slightest technical preoccupation, and the layman might have been excused for thinking that she was simply a natural singer.

Another vocal recital in an unknown tongue was that of Madame Sophie Thomson-de-Konschen, who at Æolian Hall sang Tchaikovsky, Rachmaninov, and Rimsky-Korsakov. But we cannot allow that she was a good exponent of the Russian style referred to above. She had a fine, natural soprano voice which would have been more effective with the backing of a more substantial technique. Her singing was of a sort known as temperamental, entailing explosive high notes. At the bottom of the ineffectiveness of her performance there was, however, a lack of imaginative characterisation.

Madame Marguerite D'Alvarez sang a mixed, a rather too mixed, programme at the Albert Hall at the second of the Sunday afternoon concerts. In point of good tone she was at her best in some negro plantation hymns (called, by a neologism that does not commend itself to English ears, 'Spirituals'). In some Spanish songs she sang with plenty of spirit. Undoubtedly she is a personality, but she strikes us as rather too much inclined to make music a mere servant to her successes.

H. O. C.

PIANISTS OF THE MONTH

Mr. Moiseiwitsch is losing his juvenile charm. He used to provoke us to wide-eyed admiration, like a child playing diabolos, so unconscious did he seem that he was doing anything clever. At Wigmore Hall, recently, he was plainly asking for applause nearly all the time, and we no longer found him amusing. He played things too quickly, and with too much noise. Why he should do so is past comprehension, because he merely competes with better men of the flamboyant class. Let Mr. Moiseiwitsch go back to his deftness. A well-known pianist seated in the audience declared that he could still give all other pianists a beating as a manipulator of keys.

If only Mr. Josef Hofmann were an Irishman we could call him a broth of a pianist. He has a fine upstanding manner, he can let fly when he wants to, and is withal a bit of a simpleton. His greatest asset (discarding geography) is touch. He solves all problems by touch, and in doing so offends some stylists by transforming every piece of music into a Toccata. And it is true that some depths and distances are lost among his crisp outlines—or dots and dashes, if you will. Stretching a point, the pianoforte may be made to sound like a glockenspiel or like a string orchestra. Mr. Hofmann favours the glockenspiel. But the defects of his articulateness are as nothing to the gain. He can put every note in its place; he can pick out and connect up just those he wants for a *sostenuto*, not involving melody and accompaniment in each other's habits; he can put what gradient he likes to a *crescendo* or *diminuendo*; he can be commanding in a *mezzo-forte*, scale his emphasis up to *forte*, and pour out his reserves up to *fortissimo* just when and where they are wanted, instead of spilling the whole bucketful at every excuse. All this is method. The thinking part of his interpretations is, happily, quite adequate, although no one would call Hofmann a musical seer. He dealt with Mendelssohn's E minor Prelude and Fugue sensibly—that is, without any fuss—at Wigmore Hall on October 2. The Brahms-Handel Variations he delegated more or less to his fingers and to his sense of rhythm. This was a prime instance of the astonishing effect of well-harboured reserves. A fortnight later, at Grottrian Hall, he played Beethoven's last Sonata with calm poetry, I was told. I did not hear him in the Beethoven (having decided that the best part of Miss Myra Hess's concert at Wigmore Hall would be Bach's French Suite in G, which she played delightfully), but came in for Schumann's F sharp minor. This was unlucky, for I

found him far too unconcerned about it. He gave it the Mendelssohn air, or made us think of Schumann's own Novelettes. It is better to treat it, as Mitja Nikisch did, as if it had the depth of late Beethoven. M.

Mr. Brailowsky played at Wigmore Hall on four successive days—a demonstration, a challenge to fame. No one but a grandee can take the field in that way without becoming rather ridiculous. Mr. Brailowsky ran no sort of risk. He proved to be someone to hear, a pianist's pianist. His execution was beautiful and fiery. He cleared all obstacles seriously and gracefully, always with plenty to spare.

He was concentrated on pianoforte-playing, and did not seem to care much to play with the thought of music. Chopin, therefore, was his strong suit. The other things, too, he did beautifully in his serious way. But Beethoven and even Liszt allow and indeed ask for glances away from the pianoforte to life in general, and Mr. Brailowsky seemed not anxious for any such distraction. For an ascetic pianist like him, Chopin is the composer—Chopin, the saint of the pianoforte. All the others, Bach to Busoni, are by comparison secular. C.

WELSH IMPERIAL SINGERS

The Welsh Imperial Singers, a small male-voice choir of picked voices, sang at Æolian Hall on October 12. Mr. Festyn Davies conducted. The programme did not fly very high. We may name, however, Schubert's 'The Lord is my Shepherd' and Gounod's 'Hymn to Apollo' (these two bracketed together, with the effect of the broadest doctrinal eclecticism), and among the modern pieces part-songs by Granville Bantock and Cyril Jenkins. The pianoforte was freely used as support. The choir broke away from the dreary picture made by a group of men in modern evening dress, by adopting a sort of fancy costume (1820 or thereabouts).

The choir was wholly of real singers, and had subjected itself to a rigid discipline. It was as though the word had gone round, 'Who said Cossacks? We will out-Cossack them!' While there was much to admire, a suspicion of 'stunting' made us uncomfortable. Everything was exaggerated. Martial *allegros* were fiercely jerky; slow pieces were dragged; and soft passages were suppressed into a kind of pained hush. We did not hear one choral piece in which the music was allowed to flow naturally.

Yet the choir contains first-rate material. We heard three tenor soloists, and not one was throaty. A young bass, Mr. Jack Newbery, quite took our fancy by his calm and sonorous singing of 'O Isis and Osiris.' Apart from a suspicion, once or twice, of nasal tone, his technique was unexceptionable. After the freedom and looseness of his low notes in Mozart, his beautifully controlled, baritonish *legato* in a ballad that followed was more than could have been hoped for. C.

'LOVE ADRIFT'

A Hungarian opera, 'Love Adrift,' by Eduard Poldini, on a text by Ernest Vajda, translated by M.-D. Calvocoressi, was produced at the Gaiety Theatre, a house not hitherto associated with this class of entertainment.

Preparations are on foot for a wedding in a remote Hungarian country house, in 1830. A snowstorm delays the bridegroom, while hospitality is extended to a number of casual, storm-stressed travellers. Among these is a student—young and tenor—with whom the bride quickly comes to an understanding. When, after some days, the roads are clear again, information comes to hand that the bridegroom, too, has reached some similar understanding in another country house during the storm. Nothing, then, stands in the way of a happy ending. The slender story is helped out a little by a secondary pair of lovers, for whom the end of the storm means an idyll's end and a resumption of legitimate ties.

It is strange that the composer should have considered this structure able to bear any important weight of music, especially since there is in the detail of the action hardly any inventiveness, and the fun is ingenuous to a degree.

The music is continuous, and is due to no 'prentice hand. It all demonstrates the ability of a thoroughly practised professional—the sort of man who, in England (may we suggest?), would be relied upon to turn out safe and acceptable incidental music for an important production at His Majesty's Theatre, or the like. He would, we gather, hardly possess the originality or the personal idiom needed for thoroughly grand opera. On the other hand, he lacks the witty brevity and frivolousness of a true composer of operetta. One guessed from the sound made by the orchestra and the fullness of the chorus that the composer had had a much bigger theatre in view. The sheer noise was excessive, and it was a welcome moment when a little Trigan band (with cimbalom complete) took over the business for a while.

But if 'Love Adrift' hung fire pretty badly at times, it won sympathy by a certain musical aspiration, as well as by the picturesque setting and the talent of several of the performers. It was very far from being a vulgar musical comedy. The cast included, alongside some new-comers, several well-known operatic singers, chief of them Madame Eva von der Osten, formerly applauded at Covent Garden. She had the part of the bride's mother, and it was amazing how she built without, so to speak, any straw. Her English was adequate.

The bride was a nervous but pretty new-comer, Miss Eva Sternroyd. Miss Kathleen Lafla sang very pleasantly. Miss Gwen Knight had a small comic part. Easy and accomplished stage manners had not been acquired by everyone, but there was no lack of good intentions. How much we need an established Opéra Comique! Mr. Andrew Shanks was perhaps the most acceptable singer among the men. Even he was inclined (oppressed, possibly, by the formidable tones of the orchestra) to force the note. This was the glaring fault of both the tenor, Mr. Jack Wright, and the bass, Mr. Frederick Collier. The latter (as the bride's father) acted well, but it is a pity he persistently subjects his fine voice to a barking style of production. The tenor was obviously inexperienced, and forced badly. Let him acquire a *legato*, and he should become a proper singer. The conductor was that amazingly versatile young musician, Mr. Hubert J. Foss. C.

GILBERT AND SULLIVAN

Gilbert and Sullivan are fascinating both young and old again at the Princes Theatre this autumn. If there was a time when Savoy operetta was under partial eclipse it has certainly passed.

'The Mikado' came first, then 'Patience,' then 'Trial by Jury' and 'The Pirates of Penzance.' The performances have reached a higher standard than any others of recent times. (One has to speak cautiously of Gilbert and Sullivan shows. There are hosts of zealots who saw every one of the first nights, and who know far more of the facts and traditions of the case than anyone under the age of forty possibly can.)

Dr. Malcolm Sargent is conducting the season, and to his talent must be ascribed in good part the delightful musical point of the performances. The general public, even, has felt the spell, and though a Gilbert and Sullivan audience is musically about as obtuse as can be, the Overtures have actually been listened to, and some of the ritornels at the end of the songs have escaped from the usual bombardment of applause. Both orchestra and chorus have been excellent.

'The Mikado' was newly dressed by Mr. Charles Ricketts, to very brilliant and fantastic effect. Katisha (Miss Bertha Lewis) did this time indeed look a redoubtable dragon of a bride. To Miss Lewis, a first-rate popular favourite, fall all the Gilbertian parts of fierce elderly females hungrily snapping round after young men. As a rule, she looks far too handsome and genial to justify the venomous references in the text to these hags. (How strange, by the way, that Gilbert's satire should ever have been taken as humorous. His wit was often pretty, and sometimes petty, his nature was too fierce for humour.)

Old favourites, Mr. Henry Lytton's Ko-Ko and Mr. Leo Sheffield's Pooh-bah, appeared in Mr. Ricketts's wondrous disguise. The latter was more superb than ever in a vast

golden confection. The former seemed a trifle hampered by his novel trappings. Mr. Lytton has but little voice left. Yet what there is tells to good effect. How pretty is the incisiveness of his words! What a cultivated wit and intelligent sense of the comic there is in the little man!

Mr. Sheffield is, of course, another pillar of the Company. The word 'unctuous' is not to be resisted when we are talking of him. Now and again he allows a mannerism to grow too marked, and in some parts he is not above playing for the sillier sort of laughter—but not in 'The Mikado,' where he could not have been better.

Mr. Charles Goulding was the tenor, Nanki-Poo, and he launched off with a charmingly neat performance of 'A Wandering Minstrel.' He has one of the smallest of possible voices, but he uses it with art, and so makes it serve well. In some of the concerted pieces he inclined to something dangerously near forcing, but he never did this in his solos. As an actor, he is unaffectedly easy and graceful. Both in voice, then, and in deportment, he is a perfect partner for Miss Elsie Griffin (Yum-Yum). She, too, has the merest thread of a voice, but it is enough, for it has quality.

The failure of the performance, to our taste, was the Mikado of Mr. Darrell Fancourt. Instead of playing the part in an oily and sinister way, he leapt about like a raging savage. He was made up to macabre effect, and the whole result was ogreish. Mr. Fancourt does not sing as well as he might. He certainly has a good voice, as notes and phrases often prove. But he seems not to know when he is singing well, and he will leave a good line of tone for a hard and roaring one. He is occasionally timid about his higher notes, and will 'cover' elaborately and unnecessarily in the midst of a robust bit of singing (there was a conspicuous example in his singing of the Pirate King a few weeks later).

In 'Patience' we saw the Rapturous Maidens in the charming 'aesthetic' dresses designed for them a few seasons ago by Mr. Rumbold. They are full of amusing allusions to the cultivated tastes of the early 1880's—Renaissance sleeves, Rossetian hair, and rainbow-coloured angels' wings of 15th-century Florentine paintings, a touch of the classic, and a hint of Burne-Jones, Whistler's Butterfly, and Wilde's Sunflower.

Mr. Lytton (Bunthorne) cut a decidedly Whistlerian figure, by aid both of his white forelock and of his spitefulness of manner. The second poet, Archibald, was played by a newcomer to the Company, Mr. Gregory Stroud, who had a useful and pleasant voice, and adopted all the traditions with perfect ease. Miss Winifred Lawson was the Dresden-china milkmaid, Patience. She was pretty and sophisticated, and sang very prettily too. Only once or twice was there a suspicion of a hard edge. Miss Lewis looked far from a guy as Lady Jane, a personage whose spinster state and passing attractiveness are brutally geyed in the text. Apart from this, she played the part with magnificence. Only her singing at moments displeased, for the simple reason that it belonged to two different scales. It alternated between an excellent light and controlled quality, and a typically heavy and helpless contralto. The alternations made for strange vowels in 'Silvered is the raven hair.' But in 'Sing heigh to you,' a single quality was maintained with excellent effect. One ventures on this criticism because the justly popular artist has so fine a voice that its technical defect (the break between the registers) seems really a pity.

As the imposing housekeeper Ruth, in 'The Pirates,' Miss Lewis was admirable. The break we have mentioned was usually unnoticeable, and when she was on the scene she dominated everything. There were no performers new to us, and the delightful piece went sparklingly. 'Trial by Jury' made us regret that the authors never again tried the scheme of an operetta without spoken words. Gilbert's dialogue is, truth to tell, often rather a bore. And 'Trial by Jury' is such a little masterpiece. There is to be tasted in it a certain amusing raffishness that was never to occur later in the series. Mr. Sheffield made a magnificent Judge. Both Plaintiff and Defendant, Miss Louise Whittock and

Mr. David Grundy, met the case. The Counsel, Mr. John Huntingdon, needed rather clearer diction. The mid-Victorian costumes were a good part of the fun.

C.

INVERNESS LADIES' CHOIR

A small choir of ladies from Inverness, conducted by Miss J. I. Gordon, sang at Æolian Hall on October 1 and 2, and gave a fair indication of the art which won them the highest award at a Glasgow Festival. Probably some of their best tone had been left behind at Inverness, for the general ensemble of voices was not firmly founded, and there was a perceptible thinning out of quality in the upper register. But the delicacy of the singing was effective, and the grace of the diction was a constant delight. The programme opened with early English pieces and ended with folk-songs; between came some familiar test-pieces of what may be termed the 'B' class, such as Brahms's 'Minnelied' (which was taken too slowly).

M.

Competition Festival Record

BRITISH FEDERATION OF MUSICAL COMPETITION FESTIVALS

ANNUAL GENERAL MEETING AND CONFERENCE AT
CHESTER, OCTOBER 1-3

The annual general meeting, conference, banquet, and hymn festival of the British Federation of Musical Competition Festivals, held this year in the ancient but busy city of Chester, brought together over a hundred representatives from England, Scotland, Ireland, and Wales.

A civic reception was given by the Mayor at the Town Hall on the opening Friday evening, when the delegates inspected the city plate, listened to trios by Arensky, Alice Vern-Bredt, and Beethoven, and conversed to the accompaniment of light refreshments.

Serious business began on Saturday morning with a private meeting between adjudicators and festival officials for the informal discussion of matters of common interest. Most of the time, we understand, was taken up with a discussion on a proposed revision of marking-sheets, opinion being about equally divided between retention of the present detailed system of marking and the substitution of a scheme providing for a maximum of fifty points for technique and equipment and fifty for artistry and interpretation.

The annual general meeting, held in the beautiful Refectory of the Cathedral, and presided over by Sir Henry Hadow, was largely concerned with the transaction of formal business.

After luncheon at the Grosvenor Hotel, the representatives returned to the Refectory for the annual conference, which was attended by over two hundred people. Sir Henry Hadow opened the conference with a characteristically lucid and felicitous speech. He stressed the necessity for a large increase in the number of individual members of the Federation to offset the reduction in income due to the gradual diminution in the Carnegie Trust grant. He referred to the need for stimulating entries of church, chapel, and school choirs at many of the Festivals, and appealed for more team work and, in particular, more chamber music in the instrumental classes, which he thought tended too much to solo playing. Discussing the question of training young adjudicators, Sir Henry emphasised the need for co-operation between the Festivals and the Central Board to ensure a broadening of the basis of supply of judges with the requisite knowledge and experience. This, he thought, was a point of principle worthy of special attention.

The Rev. C. J. Beresford, People's Palace, London, introduced a discussion on church and chapel choirs, reviewing briefly the debate which had taken place on the same subject at the Summer Conference in London three months earlier. The after-discussion rather flagged, suggesting that the subject had been talked out at the last

conference. A refreshing note came from the Bishop of Chester, who took occasion to introduce a generously expressed and understanding word of welcome to the delegates, and charmed every one by his naively whimsical confession that if he were ever allowed to play an instrument in the celestial choir, he would gladly surrender any harp, however golden, if only he might be permitted to play a few confidential notes on the oboe. His plaint that so many villages thought it necessary to welcome the Bishop with a positive salvo of over-elaborate music found a sympathetic and amused audience.

Major J. T. Bavin, Educational Director of the British Federation of Music Industries, introduced a discussion on 'School Choirs in relation to the Festival Movement,' and showed a lively understanding of the difficulties involved, particularly as between the teacher, Education Authority, and the time-table. Subsequent speakers on the subject included Mr. J. MacInnes, H.M. Inspector of Schools for Cheshire, Mr. F. F. Potter, County Director of Education for Cheshire, and Mr. Matthews, ex-President of the Cheshire Branch of the National Union of Teachers, the latter giving some interesting personal experiences of school and festival work, but rather spoiling the good effect of this by speaking at such length as to make the discussion obviously outlive its interest and usefulness, and upset the afternoon's time-table.

The liveliest interest of the afternoon centred round the discussion on 'The Adjudicator: His Function and Equipment,' thanks in part to the fact that every one present had a direct interest in the subject, and probably just as much to the challenging way in which it was introduced by the Vice-President of the Federation, Mr. F. H. Bisset.

Mr. Bisset, pointing out by way of preface that his remarks referred more particularly to the young and less experienced adjudicator, but applied also to some who were not so young and far from inexperienced, remarked that what he had to say was deliberately contrived to provoke discussion. He proceeded to traverse the not uncommon idea that a good examiner was *ipso facto* a satisfactory adjudicator. What, he asked, were the qualities required of a successful adjudicator? Musicianship, both all-round and specialised. Critical faculty. Capacity to compare and assess different degrees of accomplishment. A combination of the analytical and synthetic mind. Facility and lucidity in self-expression. Clearness and resonance of speech. Something of the mathematician, the diplomat, the public entertainer. Capacity to conduct. Iron nerves. The physical endurance of a horse. Job-like patience in affliction. Resource in emergency. Personality—authoritative, sympathetic, dynamic, magnetic, persuasive, able to hold and interest competitors and audience.

Compared with these high, multiform, and exacting qualifications, the equipment of a Pachmann, a Heifetz, a Galli-Curci seemed small. Yet it appeared to be thought that no systematic training was required. For a violinist, a pianist, a singer, even a conductor—yes. But for an adjudicator—no. How was the adjudicator in the making to remedy this? What was he to set before him? He must, above all things, visualise his function as essentially educative—not that of a Beckmesser knocking off points, but that of a Hans Sachs, encouraging youth in artistic progress and endeavour by good counsel and wise guidance.

It was up to him (1) to know his music beforehand; (2) combining analysis with synthesis, to see his work steadily and see it whole; (3) to send every competitor away encouraged with some definite piece of help and guidance; (4) to avoid personalities and resist strenuously the temptation to be funny at a competitor's expense; (5) in criticism, to look not at the competitor and his work, but to look *with* the competitor at his performance; (6) to speak clearly and to speak up; (7) to be interesting, dullness being the unforgivable sin in adjudicating just as in any other art. The adjudicator with such an equipment would find himself overwhelmed with offers of work.

Sir Richard Terry, following, laid about him with characteristic raciness and self-enjoyment. He thought it futile to discuss the qualifications of adjudicators. If they were unsatisfactory, don't have them again, and they would ultimately drop out of the movement automatically. Regarding church choirs, the discussion was really 'barking

up the wrong tree.' The excuses given by so many church choirs for now staying out were superfluous. It all boiled down to this—they didn't want to be beaten. Sir Richard entered a lively protest against billing the unfortunate adjudicator as the star turn of the festival as conductor of the combined choirs, and gave an amusing account of what the adjudicator-conductor had to put up with in name of a combined rehearsal. Give him a reasonable practice, he adjured, or refrain from staring him on the bills.

Mr. Bisset thought Sir Richard Terry's suggestion that the problem of the unsatisfactory adjudicator could be solved by dropping him, to be a policy of despair. It was just as much the function of the Festival to educate adjudicators as to educate competitors and audiences. Sir Richard here protested hotly that he had not said adjudicators refused to be criticised. He was sure they were more criticised than anyone else. Mr. Long (Stour) interposed with a short but vehement speech to the effect that the Conference was not a school for adjudicators, and that he considered it an impertinence that adjudicators should be criticised by any amateur as had been done that afternoon.

While the meeting was recovering its breath after this remarkable outburst, the Chairman announced that the hour had arrived at which the Conference was to have been closed, and the delegates entertained to tea. Was it the will of the meeting that the proceedings now come to an end? This was strongly protested against by the Mayor of Buxton and others, and on a show of hands it was decided to resume after tea.

On resumption, however, it was found that the vitality had departed from the discussion, and after some rather desultory talk, brightened by an engagingly fresh little speech from Miss Potter (Northampton), who suggested parenthetically that adjudicators needed to simplify their language, the Conference closed. On most of those present two points must have impressed themselves as regards future conferences—the desirability of getting new and vital subjects for discussion, and the necessity for putting a strict time-limit on the speeches.

In the evening the annual banquet was held. There were no set speeches, the singing of madrigals taking their place, but opportunity was taken to thank the Mayor and Mayoress of Chester for their hospitality, and Mr. Fairfax-Jones and the rest of the Federation staff for their good work. The madrigal singing was only a qualified success, the unfamiliar pieces selected being singularly unsuited to the occasion. Another time, let us hope, the selection of these will be left to an experienced choirmaster. Mr. D. T. Yacmini, of Perth, did his cheerful and capable best to pull them off, but the task was a hopeless one, and we were only restored to comfort and happiness when Sir Walford Davies stepped into the breach and revealed himself in a new and vastly entertaining rôle at the pianoforte.

We left Chester with the general impression that, valuable as is the work done at these Federation functions, the social and musical value of the personal intercourse between the representatives of Festivals from all over the Kingdom far outweighs in importance the proceedings at the actual public meetings and conferences. Long may they continue!

S. B. N.

The British Federation of Musical Competition Festivals is again organizing its panel of voluntary conductors, and will be pleased to hear from musicians who are prepared to undertake the conductorship of singing classes in girls' and boys' clubs, Guide companies, and Scout troops, or other groups in the poorer parts of London which cannot afford to pay professional fees. Bare travelling expenses only can be paid. Voluntary accompanists also are invited to offer their services. Clubs, &c., requiring conductors and accompanists should send full particulars.

The series of classes for amateur conductors which were arranged last season were so much appreciated that others will be held if a sufficient number of applications are received. Beginners, especially, are invited to apply. All particulars may be obtained from the Secretary, B.F.M.C.F., 3, Central Buildings, Westminster, S.W.1.

DUNDEE.—A public meeting, called by the Dundee and District Musical Competition Festival Association to consider whether the Festival should be continued, was held in the City Chambers. The chairman of the executive committee, presiding, said that suggestions which could offer only hopes for success were insufficient. Something definite must be proposed before the recommendation to dissolve, which the Association had recently adopted, could be altered. The time had come when the Festival must either receive full support or be discontinued. Mr. John F. Simpson, speaking to the motion that the Association be dissolved, said he thought the non-success of the Festival was in some measure due to the fact that class after class had been added, and the thing had become top-heavy. He thought it would be easily possible to carry on the Festival at Dundee so long as it was confined to classes properly belonging to a competitive festival, and so long as the public sessions could be condensed into a reasonable time. Ultimately, by twelve votes to six, an amendment for delay was adopted, and it was agreed that the executive committee should confer with a number of those interested, when some concrete proposal might be put forward.

GAELIC MOD.—The most satisfactory feature, musically, of the Gaelic Mod, held this year at Oban, was the improvement in the choral singing, but many of the choirs would make more rapid progress were they to take part in some of the open competitive festivals. While the difficulties of any other arrangement are obvious, and at present insuperable, a system of adjudication can never be satisfactory which provides for separate and independent adjudicators on the musical and language sides—particularly when, as is apt to happen at times, one side or the other is determined to see that 'the Whig dogs do not get the best of it.'

BRADFORD FESTIVAL OF CHAMBER MUSIC

It has been reserved for Bradford, the birthplace of Frederick Delius, to show us how an interesting festival can be organized with a minimum of risk for the promoters and guarantors, and a maximum of pleasure to the public. Indeed the wonder is that the great advantages offered by chamber music have never been exploited before. There are (or, at least, there were a little while ago) four or five different schemes for the establishment of opera involving lavish expenditure—one of these alone asked for the modest sum of £2,000,000. The hundredth part of that sum would suffice to establish and maintain a quartet in every town of any importance in the Kingdom. But chamber music can subsist even without subsidies. I don't know what the balance sheet at Bradford disclosed at the end, but the facts are that the hall was well filled at the morning sessions and the attendance was still more satisfactory at the evening concerts. Even more important is the fact that the audience enjoyed, and enjoyed thoroughly, every minute of it. It was the kind of audience performers long to play to—little knowing what it may mean if things should go awry: for it is the most sympathetic public that reveals most clearly and unmistakably its impressions, favourable or unfavourable alike. This audience could show its pleasure without noise, without hand-clapping, without shouts of 'bravo.' The listeners were so wrapt up in the music that only when the players were leaving their seats did they express approval in the conventional way. There was no preconceived action, no etiquette, no humbug about it. They did not always act in this way. A brilliant *scherzo*, obviously meant to provoke approval, would get it. But a serious, thoughtful piece of music, like the Franck Quartet, was heard in silence—as needs must happen if the public is really held in the grip of the music and feels the sway of the emotions the composer portrays.

The heaviest responsibility of the Festival fell on the shoulders of the leader of the quartet, Miss Marjorie Hayward; and on the whole the ordeal added to her laurels, for her playing and her readings were often most admirable. If we were prepared to take for granted a representative performance of one of the 'Rasoumovsky' Quartets from such players as Miss Hayward and her coadjutors (Messrs. E. Virgo, R. Jeremy, and Cedric Sharpe), or the exquisite phrasing in Brahms's Sextet in G, the energy, balance, and restraint shown in Schönberg's

Sextet surpassed all our expectations. Only in Mozart Miss Hayward's playing seemed deficient in charm. Perhaps she was ill at ease, or possibly her natural bent is for stronger meat than Mozart can offer. A number of other artists took part occasionally as the Quartet was reduced to a trio or duet, or expanded to a sextet. The most notable performances, outside the Quartet, were contributed by Mr. William Murdoch and Mr. Leon Goossens. The first belongs to the small number of pianists who realise that it is, at least, ungenerous to smother a fiddler or a 'cellist who is doing his best, merely to prove strength of wrists or the capacity of the pianoforte to act the bully. Yet Murdoch never fails to give the strings support when support is timely or desirable. Mr. Leon Goossens surpassed himself in Mozart's Oboe Quartet, and contributed to the unquestionable success of Arnold Bax's Oboe Quintet and Other English works in the programme were Elgar's Quintet and Delius's Pianoforte and Violin Sonata.

It was admitted that a young musician, Mr. Keith Douglas, was largely instrumental in bringing about the Festival. Mr. Douglas deserves well of his fellow citizens. It was also whispered that he was the author of the 'notes' of the programme. If this is so, we may be permitted to hint that he should really make up his mind about the great and the greater. To say on one page that Brahms is the greatest of all composers, and on another that Delius is the greatest since Wagner, is not illuminating. B. V.

THE MÄRKISCHE SPIELGEMEINDE

This is a choir of twenty students, of both sexes, from Berlin University—*Märkische* because they are Brandenburgers, *Spielgemeinde* because the original plan was to give both plays and music. But music, it appears, claimed too much of her own, and the dramatic and musical workers found it necessary to study and travel apart. These wander-birds (*Wandervogel*) do not haunt the large commercial centres of music. They prefer to play or sing in school-rooms or churches, or on village greens, or in any quiet corner where nature and art give a setting to their enjoyment of old German folk-song and sacred music. The choral singers of the Gemeinde have toured in Austria and in Scandinavia, and last month they came to England to follow a queer and pleasant West-country itinerary away from the track of the 'international celebrity'—a Church hall at Bristol, an assembly-room at Winscombe, the Cory Hall at Hereford, Hereford and Worcester Cathedrals, Burford, St. Martin-in-the-Fields and St. Michael's in Cornhill, Bedales School, Marlborough College, the Poet Laureate's house at Boar's Hill, and Southampton for their departure on October 7.

They are only students, and they do not practise show pieces. We did not, therefore, expect them to give us an exhibition of choral technique. All the same it was their choral technique that chiefly interested us. The voices made a beautiful blend. There were no tricks of individuality to disturb it. They might have been notes on a single organ stop for all the personality that came into the utterance of their tone. Probably there was not an ounce of vibrato between them. They had a finished textual knowledge of their music, and what with going ahead smoothly and singing the right notes at the right time they were able to tackle music of intricacy, such as the eight-part unaccompanied works of Bach, and make us feel that it was not an exorbitant task for twenty voices. But they were chiefly concerned (we refer to their performance at St. Martin's) with the remoter period of Church music—Petrus, Despres (an 'Ave Verum'), Schultz, and an 'Ave Maria' by Gumpelzaimer, in which four of the singers played the preliminary entries on violins and then became singers again. All that could be said against the performance was that the impersonality of it went too far towards eliminating the words. But clean and simple art redeemed all fault. The conductor himself, Dr. Georg Götsch, was at one with the picture in his restrained and intimate conducting. M.

[An article on the origin and aims of the Märkische Spielgemeinde, with further particulars of its tour, appears on p. 999.]

Music in the Provinces

BATH.—Schubert's 'Unfinished' Symphony and Haydn's 'London' were played on October 6 at the opening of the Pump Room Symphony Concerts under Mr. Jan Hurst.

BIRMINGHAM AND DISTRICT.—The big audience which gathered on October 3 for the first Sunday concert given by the City Orchestra augurs well for the success of the coming season. These concerts are to be housed in the West-End Cinema, a larger and more comfortable building than the Futurist Theatre. It has, besides, the advantage of a stage for the players and balconies where listeners may be sociable with their friends. There have been some changes in the personnel of the Orchestra since last season, and the result is an improved ensemble, though the tonal balance still cries out for more strings. —Beethoven's seventh Symphony was the principal work in the programme. A rather slow tempo lent a sense of tameness to the performance, and the note of passion which lies hidden in the music was not developed as it might have been. Chabrier's 'España' Rhapsody was, on the other hand, played splendidly. Miss Mary Abbott was the soloist in Liszt's 'Hungarian' Fantasia. She played with great spirit and finely-held rhythm, but the balance between the solo instrument and the orchestra was not ideal. Miss Eveline Stevenson sang Debussy's 'Air de Lia' and a group of Shakespeare songs with beautiful, pure tone. —The first symphony concert of the season took place on October 7 at Central Hall. Mr. Harold Bauer was the soloist of the evening, playing the 'Emperor' Concerto in the broad, masterful style pertaining to it, and with a clear insight into its spiritual meaning. Mr. Adrian C. Boulton conducted the work extremely well, but was a little less happy in the 'Enigma' Variations, which concluded the concert. —Dvorák's Symphony in G was played at the Sunday concert on October 10. This work is not equal to the better known 'New World' Symphony, but is well worth a hearing even if only for its sheer musical loveliness. Dvorák does not, one supposes, strive to impart a message after the manner of the bigger composers, but he makes happy, genial music, full of likable tunes and constructed with amazing skill. Butterworth's 'A Shropshire Lad' Rhapsody found a place on the programme, along with the Ballet music from Berlioz's 'Faust.' —Handel's 'Semele,' which was given in a concert version by the chorus and orchestra of the Birmingham Wireless Station, is a beautiful, dignified work that deserves to be better known than it is. It is possible that with the absence of dramatic action much of the opera's intrinsic beauty was lost, yet the performance provided a feast of lovely music. An abridged edition, published by Novello, which retains all the most beautiful numbers, was used. Mr. Joseph Lewis conducted, and managed to capture throughout the steady, rhythmic movement of the music. Miss Gertrude Johnson, Miss Dorothy d'Orsay, Mr. John Armstrong, and Mr. Joseph Farrington sang their arias with much vocal skill. —At the first concert in the Catterall series, on October 5, a Mozart programme was given. In two Quintets—that in C, and the E flat—Mr. Arthur Kennedy shared with Mr. Park the music for violas. The Quartet in D completed the programme. —There have been several recitals during the month—one by Mr. Leslie Bennett and Mr. Michael Mullinar, at which Mr. Mullinar played Bax's second Sonata and John Ireland's 'Bergamask.' Mr. Bennett sang several groups of songs, including Peter Warlock's setting of 'Twelve Oxen,' and some Hungarian folk-songs arranged by Kodály. —On October 11, Miss Mary Abbott and Mr. Harry Stanier joined forces in a pianoforte and cello recital, and on October 6 Miss Edna Hles gave a pianoforte recital. —The first concert of the 'Celebrity' series took place on October 8, Fritz Kreisler giving a recital after his usual manner. —A new singer made her appearance at the first concert of the season's Philharmonic Mid-day series on September 28. Miss Catherine Stewart is the possessor of a beautiful contralto voice, which in its best moments is reminiscent of a fine 'cello. Her style too is reposeful and controlled, and she sings with evident understanding. In the more passionate songs, however, there was some lack of imaginative insight.

Her singing of Bach's 'Jesus Sleeps' was a thing to be remembered for its lovely vocal tone and careful phrasing. Mr. Tom Bromley accompanied, and played some solos extremely well. Schubert's Trio in B flat was the principal work played at the second Mid-day concert. Miss Beatrice Hewitt, with Mr. Catterall and Mr. Hock, brought sound musicianship to the playing of this beautiful item, but they did not wring from it every ounce of loveliness. There was a sense of hurry which tended to increase as the music progressed, and the rhythm was often inflexible. The Philharmonic String Quartet played Brahms's C minor Quartet on October 12. This combination is settling down to a really good ensemble, and at this mid-day event it gave us playing of fine, vigorous quality. Although there was much to admire in the performance, the romantic quality of the work was missed: the healthy, open-air feeling of the last movement, however, was well caught.

G. W.

BOURNEMOUTH.—At the Winter Gardens, Sir Dan Godfrey recently gave the second performance of Mr. Leigh Henry's Prelude 'Llyn-y-Fan,' which was produced at the Swansea National Eisteddfod this year. —Bruckner's fourth Symphony was played at the opening of the winter series.

BRADFORD.—A report of the Chamber Music Festival is given on p. 1032. —The first of the Sunday evening concerts took place on October 10, when Mr. Keith Douglas, the organizer, conducted the Bradford Permanent Orchestra in Ravel's 'Le Tombeau de Couperin.'

BRIGHTON.—A Centenary Festival will be given by the Brighton and Hove Harmonic Society on November 2, 4, and 6. 'The Dream of Gerontius,' 'The Golden Legend,' and 'Elijah' will be conducted by Mr. Percy Taylor, and a Wagner programme on the Thursday afternoon by Sir Henry Wood. The orchestra will be augmented by Queen's Hall players.

GUILDFORD.—The usual series of symphony concerts has been arranged by Mr. Claud Powell with the Guildford Symphony Orchestra. The first programme (October 12) contained Symphonies of Haydn and Mozart (E flat); the second (October 20) Schubert's C major and Walford Davies's 'Wordsworth' Suite. At the third concert (November 23) Mr. William Alwyn, Mr. York Bowen, and Mr. Thomas F. Dunhill will conduct works of their own.

HARROGATE.—The excellence of the programmes given by Mr. Basil Cameron with his Municipal Orchestra is well sustained, and the Royal Hall is becoming, during its season, one of the important musical centres in the North. At every concert a Symphony is given, or, if other important things are happening, a symphonic movement. On October 13 the programme contained the 'Kleine Nachtmusik' of Mozart, and Beethoven's Septet.

LIVERPOOL.—At a concert of the British Music Society, on October 14, the Music Society Quartet gave the first performance anywhere of a String Quartet by Maleingreau.

MANCHESTER.—Under normal conditions Manchester's season opens only about the third week in October, but the incident of a Civic Week in the early days of the month brought an autumn spate of music of all kinds save opera and orchestral work. No more convincing demonstration of the city's power to make its own music has ever been afforded. Recitals, vocal and instrumental, commenced each day during the lunch-hour, and with only brief intervals continued until 6 o'clock, the evenings being occupied by choral concerts proceeding sometimes simultaneously in different halls. It is not possible to indicate fully the nature of all this music, but mention must be made of the remarkable choral recital given by the united forces of the Co-operative Wholesale Society and the Orpheus Male Choirs, under the conductorship of Manchester's distinguished veteran conductor-adjudicator, Mr. Walter S. Nesbitt. Apart from an occasional casual massed performance at some competitive gathering, opportunities for such an experience of *alla cappella* work of the best type by so fine a body of disciplined singers are quite rare even in the North. The only really comparable instance one can recall would be the Vienna Männergesang-

verein concert here in pre-war days, in music of a definitely lower standard of merit. The Ancoats Girls' Choir, the Manchester Vocal Society, and the Beecham Operatic Chorus each contributed an evening's programme. The conductor of the last-named body, Mr. W. A. Lomas, was responsible for the organization of the week of music. Sir Hamilton Harty conducted a chamber orchestra in the Town Hall, but the Free Trade Hall being otherwise occupied no full-dress orchestral concerts were possible. Of the twenty or more recitals given at the Tudor Galleries two call for special mention—the Zuleika songs from Goethe's 'West-östlicher Divan,' of Hugo Wolf, sung by Mr. Fred Crompton, to translations of Mr. Samuel Langford, preceded by Mr. Langford's thoroughly succinct and illuminating estimate of Wolf's songs in general and these Zuleika numbers in particular; and a recital of songs by Manchester composers (given by Miss Nellie Pollitt)—the late Edmondstone Duncan, Messrs. Edward Agate, Eric Fogg, John H. Foulds, Hamilton Harty, John Ireland, Leo Smith (now at Toronto), and George Whittaker. The last-named composer accompanied. The Wolf song accompaniments were superbly played by Miss Katharine Mills. The Edith Robinson Quartet during this Civic Week played Eric Fogg's A flat Quartet. These players (as also the Catterall group) have given several performances of this work which I have heard; one's early impressions are now confirmed in finding the greater originality in the Scherzo, and the slow 'rhapsody' as possessing the finer qualities of expressiveness. The most ambitious chamber music programme of the Civic Week was given on October 8, by the Misses Edith and Muriel Robinson, Lucy Pierce, and Messrs. Harry Mortimer, Philip Whiteway, Maurice Ward, Carl Fuchs, Frank Merrick, and Miss Dora Gilson (accompanist). It included first-time readings here of Prokofiev's 'Overture on Yiddish Themes,' Poulenc's Suite for pianoforte, 'Napoli,' and John Ireland's Sonata No. 2, in A minor, for violin and pianoforte.—The second week in October brought a series of half-a-dozen quartet concerts, by the Léner players, organized by Mr. Edward Isaacs. Manchester never gets into its stride of appreciation of such an 'entire week' series straight away, and it does seem worth while reconsidering in the light of experience whether such procedure, begun last year and continued this, is the best way of enabling Manchester's numerous patrons of chamber work to do fair justice either to themselves or to so distinguished a band of visitors.—By the time these notes appear Kreisler and Paderewski will both have visited us; the first municipal orchestral concert, the first and second Hallé concerts, and the opening Catterall quartet concert will all have taken place.—No fewer than twenty-two of the Hallé players have now completed twenty years' service in the Orchestra, six of them having received the 'recognition' medal at the opening concert on October 21. The Hallé executive is adopting thoroughly enlightened means of catching potential Hallé audiences whilst they are young, facilities being extended to many educational institutions, also to large works and business establishments. For many years the blind in our midst have received much consideration, and also the nurses in hospitals and private homes. It is surely far better to accustom folk to good music in this way than to rely on the 'drawing' power of men and women of 'international celebrity' fame. C. H.

ST. HELEN'S.—At a concert given on October 6 by the St. Helen's Glee Club, a presentation was made to the conductor, Dr. S. B. Siddall, who founded the Club twenty-one years ago. The programme of the occasion included Arnold Bax's 'Now is the time of Christyngmas' and a number of B.E.F. songs.

SCARBOROUGH.—At the last three classical concerts given by the Spa management, under the direction of Mr. Alick Maclean, the principal works played were Beethoven's fourth Pianoforte Concerto (with Miss Irene Scharrer) and the last movement of the 'Eroica.'

SOUTHEND.—Three concerts (October 5, November 9, and December 14) have been arranged by the Chamber Music Society. The programme of the first included

Vaughan Williams's 'Five Mystical Songs,' sung by Mr. Percy Judd, accompanied by pianoforte quintet.

SOUTHPORT.—Miss Alma Moodie will play the Brahms Violin Concerto at the first of three subscription concerts announced by the Southport Orchestral Society under Mr. J. E. Matthews. The three principal works in the three programmes are Mozart's Symphony in G minor, Glazounov's sixth Symphony, and the second Pianoforte Concerto of Rachmaninov, to be played by M. Orloff.

Music in Scotland

ABERDEEN.—For its concert scheme this season Aberdeen is dependent on the enterprise of Mr. Willan Swainson, Mr. Max Mossel, and, acting in conjunction with them, Messrs. Paterson. Mr. Swainson announces a visit by the Scottish Orchestra under Vaclav Talich, with a programme including Hamilton Harty's 'Mystic Trumpeter,' a performance of Elgar's 'Gerontius' by the Aberdeen Madrigal Choir and the Scottish Orchestra, a festival performance of 'The Messiah,' and a special subscription performance, for the first time in the north of Scotland, of Bach's B minor Mass. Mr. Mossel is extending his excellent series of subscription concerts to Aberdeen for the first time, and the advance bookings are already such as to justify his enterprise.

EDINBURGH.—The Glasgow and Edinburgh orchestras, about sixty strong, of the British Broadcasting Company, combined to give a charity concert in Usher Hall, under the direction of Mr. Herbert A. Carruthers, musical director of the Glasgow station, with Miss Dorothy Silk (soprano) and Mr. Solomon (pianoforte) as soloists. The programme included Honnegger's 'Pacific 231,' Vaughan Williams's 'Wasps' Overture, a new suite, 'Æsop's Fables,' by W. H. Reed, and the Franck Symphonic Variations for pianoforte and orchestra. Both programme and performances deserved a better audience than the mere handful of people who were present. Mr. Albert Sammons and Mr. Mark Hambourg gave a violin and pianoforte recital, their programme including the Franck Sonata and the 'Kreutzer' Sonata. As was to be expected from the combination of two individualities so marked and so diverse, 'when they were good they were very very good, and when they were bad they were horrid.' Mrs. Marjory Kennedy Fraser, with the collaboration of her daughter Patuffa, her sister Margaret Kennedy, Hugh Mackay (tenor), and Ruth Waddell (cello), gave one of her always distinctive and enthralling recitals of 'Songs of the Hebrides.' The most enthusiastically received number was the hauntingly beautiful 'Deirdre's Farewell,' with its curious resemblance in places to a once ubiquitous popular song. The Falconer String Quartet announces a series of three concerts, with programmes ranging from Boccherini to Dohnányi. The Edinburgh Education Authority is again undertaking to subsidise, under certain conditions, the provision of choir-trainers and meeting places for young industrial choirs. The Edinburgh Grand Opera Society (conductor, Mr. De La Haye; producer, Mr. Hebden Forster) is to present Goldmark's 'Queen of Sheba' and 'Tannhäuser' in the spring. The Edinburgh Opera Society has selected for performance Bizet's 'Carmen' and Weber's 'Freischütz.' Mr. Ralph T. Langdon has been appointed conductor, and Mr. E. C. Hedmond will again act as producer. The St. Andrew's Amateur Orchestral Society has appointed Mr. J. M. Begbie as conductor in succession to Mr. De La Haye, resigned. The works to be performed this season by the Edinburgh Royal Choral Union are Elgar's 'Dream of Gerontius,' Verdi's 'Requiem,' and, of course, 'The Messiah.'

GLASGOW.—Mr. Hugh S. Robertson and fifty members of the Glasgow Orpheus Choir had a great send-off on their departure for a six weeks' American and Canadian tour. Cabled reports indicate that their singing is arousing extraordinary enthusiasm among audiences and providing the critics with some new problems. The absence of the party made little difference to the attendances at the

Glasgow Orpheus Chamber concert week, now in its eighth season. Seven concerts were given by the Léner String Quartet, the programmes comprising fifteen complete works and excerpts from twenty others, ranging from Dittersdorf to Dohnányi and Kodály. In some cases there was more looseness in texture and ensemble and less security in tuning than we have learned to expect from the Léner Quartet, but the performances rose from peak to peak as the week proceeded, and the final ones reached well-nigh a perfection of ensemble, spontaneity, warmth, firmness of line, and subtlety of phrasing. It was announced at the close that for next year's 'Orpheus Week' the artists would be the London String Quartet and Miss Myra Hess, and that the Léner Quartet would return the following year. — This year's three weeks' season of the British National Opera Company brought us the usual repertoire and one novelty, 'The Leper's Flute,' libretto by Ian Colvin, music by Ernest Bryson—both Scotsmen. Thanks to a good deal of purposeful publicity and the nationality of the author the first production of the work was very largely attended, but failed to create any very deep impression. The performances of the B.N.O.C. showed on the whole an improvement on previous occasions, but attendances were not up to last year's standard, and the enthusiasm of the local guarantors is likely to be damped by a very substantial call upon them.

—Miss Clara Sias Davis, an American singer who has been studying Hebridean song under Mrs. Kennedy Fraser, with a view to specialising in this branch of song in the United States, gave an invitation recital of 'Songs of the Hebrides,' Mrs. Kennedy Fraser accompanying at the pianoforte. Miss Davis is an intelligent and musically singer, with an agreeable voice, but she appeared to have little natural affinity with the mood of the songs, and it is not thus we would wish them presented to our friends overseas. — Mr. Herbert Heyner, the well-known bass, gave a lecture-recital on 'The Evolution of Song,' to the members of the Glasgow Society of Organists. Mr. Stewart Macpherson lectured on 'Aural Culture' to the members of the British Music Society, Glasgow centre. — Mr. Herbert Walton's annual autumn series of organ recitals in Glasgow Cathedral covered a wide selection of representative organ works, and attracted, as usual, large audiences.

HELENSBURGH.—The thirty-fifth annual series of four subscription concerts will be undertaken by the English Pianoforte Quartet, Mr. John Coates, M. Borovsky, the Scottish Orchestra, and the Léner String Quartet.

SEBASTIAN.

Music in Wales

ABERYSTWYTH.—The fourth Summer School in music took place from August 19-30, under the direction of Sir Walford Davies, assisted by Dr. D. J. de Lloyd (harmony and counterpoint), Miss Evelyn Cooke (violin), Mr. Arthur Williams (viola, 'cello, and string ensemble), Mr. Charles Clements (organ and pianoforte), and Mr. W. R. Allen (singing and choral technique). Mr. Leslie Bennett gave song recitals, chiefly of modern works. Dr. Lloyd Williams lectured on the advantage of the Welsh language for vocal training and Mr. Alec Robertson on 'How to Use the Gramophone.' Mr. Norman Greenwood and Miss Sybil Eaton also assisted. The Director gave a chain of morning lectures on melody (from folk-song to sonata, and from plainsong to church cantata), intervals, scales, chords, harmony, rhythm, form, Bach and his twenty-four keys, and 'music in harness.' During the practical periods and listening practices many works were studied, e.g., by Palestrina, Byrd, Bach, Mozart, Brahms, and others, and special attention was given to a Haydn Quartet and certain melodies of Handel. Periods were devoted to questions daily. The mornings were given to all this intensive study, the afternoons being free for recreation or private work, and school concerts of chamber and orchestral music were held each evening, the

performers being members of the staff and students. Two of these concerts were open to the public, and were held in University Hall. A wonderful spirit of enthusiasm prevailed throughout the school. A great factor in the success was the arrangement by which the majority of the students lived together at the Hostel under the sympathetic care of Mrs. Guthkelch, the warden.

BANGOR.—The first College weekly concert of the session (the hundred and eighteenth of the series) was given at University College on October 7, the programme including: Two Minuets (Handel); Concerto for two violins (Bach); Trios—slow movement of Beethoven in B flat, Op. 11, and Finale in E flat, Op. 1, No. 1; 'Celtic' Prelude (Rutland Boughton); and the slow movement from 'The Nigger' String Quartet (Dvorák). Mr. E. T. Davies lectured on 'Music of the Handel-Bach Period.' — On October 14 were performed Haydn's Trio in G ('Gipsy'); Phantasy Trio in A minor (Ireland); Sonata for 'cello and pianoforte (Handel); and two movements from the 'Kreutzer' Sonata. — Lecture-concerts for children are being held monthly at University College this year, the series inaugurated last session having proved highly successful. Over four hundred children attend these concerts regularly, and show the keenest interest in the carefully chosen programmes. The first concert of the present session, October 15, consisted of the 'Berenice' Minuet and the Overture to 'Armenius,' the slow movement from Schubert's Trio in B flat, and Haydn's Trio in G, together with solo items. Mr. E. T. Davies gave a short lecture. — The College Choral and Orchestral Societies have commenced activities, and announce their first concert on December 8, when 'Acis and Galatea' and carols, together with a Haydn Symphony and Mozart's Violin Concerto in A, will be performed.

CARMARTHEN: WEST WALES THREE CHOIRS FESTIVAL.—This interesting event took place on September 15, 16, 17, and 19. It opened with an orchestral concert at St. David's Hall, which included Beethoven's first Symphony and an excerpt from 'Tannhäuser.' The remainder of the Festival took place at St. Peter's Church. The Thursday afternoon service began with Elgar's arrangement of the National Anthem, and was devoted to Mendelssohn's 'Hymn of Praise' and Elgar's 'For the Fallen.' It was attended by the Mayor and Corporation in state, with the Lord-Lieutenant of the County. The Mayors of Cardigan and Kidwelly also attended by invitation. On Thursday evening 'Elijah' was given, on Friday evening 'The Messiah,' and on the following Sunday afternoon 'The Hymn of Praise' and 'For the Fallen' were repeated. The choir of about a hundred and twenty voices was drawn mainly from Carmarthen, Brynamman, and Ammanford. The soloists were the Misses N. Fuller Mills, Annie Davies, M. Conwil Evans, May Jones, Sally Williams, and Olive Gilbert, Messrs. John Aikens, Tom Bonnell, J. Myrddin Jones, Idris Daniels, and David Brazell. The orchestra was led by Mr. Victor Jones, and the organ accompaniment was supplied with conspicuous ability by Mr. S. J. Mundy (Exmouth). Mr. J. Charles Williams, the able conductor and organizer of the Festival, hopes to make this gathering a regular feature of South Wales musical activities, somewhat on the lines of the Three Choirs Festival.

MOUNTAIN ASH.—During the last two months a series of four orchestral concerts has been given by the Aberpenner Orchestral Society, for the benefit of the distress fund of the area. The programmes included the slow movements of Beethoven's fifth and seventh Symphonies, Schubert's 'Unfinished,' the Overtures to 'Egmont' and 'The Magic Flute,' and many other works. Mountain Ash has, fortunately, a huge Pavilion, and the audiences numbered about eight thousand at each concert. The prices of admission were 1d., 2d., 3d., and a very substantial sum was handed over to the fund. This orchestra has given several concerts in various towns in South Wales during the strike period.

Music in Ireland

BELFAST.—At a general meeting of the Larne Musical Festival Association, presided over by the Earl of Antrim, on September 17, it was announced that the first year's working, with an income of over £500, wound up with a credit balance of £180.—Mr. Peter Dawson, with Miss Edith de Pauley and Miss Cathleen Wright, gave an attractive concert at Ulster Hall, on September 18. Mr. Jack McKeown did efficient work as accompanist.—The fourth annual band contest at Newry, on September 18, was a great success. The Senior Brass was won by 55th Old Boys' Silver, Belfast, and the Junior Brass and Reed fell to Grosvenor Hall, Belfast. Mr. J. Brady, Liverpool, was adjudicator.—At Londonderry Philharmonic Society's annual meeting, on September 18, under the presidency of Mr. D. S. Irvine, the annual report showed that the finances were in a sounder condition than for some time past. At present there were three hundred and thirty members, and it was hoped to increase that number to four hundred.—Bangor Harmonic Society, on September 21, re-elected Mr. Robert Jones as conductor, with Mrs. F. A. Sloss as accompanist.—On September 22, at the Belfast Station, Sir Ivor Atkins, organist of Worcester Cathedral, conducted the Station Orchestra, giving fine readings of 'In the Cotswolds' (Brent-Smith), Handel's Overture in D minor, and Elgar's 'Enigma' Variations. Songs were contributed by Mr. Harold Williams.—Mr. A. J. Cunningham has been appointed conductor of Derry Philharmonic Society.—A general meeting of the Ulster Society of Professional Musicians was held on September 24, in the Carlton Restaurant, under the presidency of Capt. C. J. Brennan, when important addresses were given by the chairman, Dr. Walker, and Mr. James Dann.—Miss Marjorie Gullan's Verse-Speaking Choir—on the initiative of Mr. James Stewart—gave a fine performance at the Assembly Buildings on October 2, and displayed to an appreciative audience the methods of this remarkable amateur combination. Miss Gullan also gave three lectures (under the auspices of the Belfast Musical Competitions Committee), explaining her aims and ideals, on October 4, 5, and 6. It is proposed to found a Belfast school for verse-speaking.—The last of the Sunday open-air concerts took place on October 3, at Pirrie Park, in the presence of a vast concourse. Choice selections were given by the Queen's Island Band, under Mr. George Dean.—In the programme for the forthcoming Philharmonic season, the names of Mesdames Winifred Brady, Dorothy Silk, Olga Haley, and May Foster, and Messrs. A. M'Credie, Dale Smith, and Poulisnov, appear.

DUBLIN.—A concert in aid of the Central Catholic Library was given at La Scala Cinema on September 26. Miss Mamie Dingle, Mr. Denis Cox, and Mr. Arthur Darley contributed many agreeable items, and the band of the Garda Síochána (Civic Guard) discoursed a pleasing programme.—A delightful song recital was given at the Abbey Theatre on October 6, by Miss Elizabeth Graves, Mr. W. F. Watt, and Mr. Denis Cox, assisted by the Nancie Lord String Quartet, with Miss Eileen Buckley at the pianoforte.—On October 11, Dr. Esposito commenced a series of pianoforte recitals devoted to Beethoven, in anticipation of the Beethoven centenary. These recitals were continued on October 18 and 25.—Miss Annie Lord and Miss Nancie Lord have been elected members of the R.I.A.M.—Quite gratifying was the annual report of the Feis Ceoil at the annual meeting, held on October 11, under the presidency of Dr. J. T. Larchet. Both in the number of entries and in the financial department 1926 was a record year. There were 1,003 entries, and the profit for the year was £435, which, added to the last year's balance, made a credit balance of £1,607. Dr. Larchet pointed out that, though the report was most satisfactory, they had to deplore the shortage of choirs, and he hoped an effort would be made to revive choral singing at Dublin.—The Army Band No. 1, under Col. Fritz Brase, had a most successful tour in the South-Eastern counties from October 7 to 14, and presented admirably selected

programmes ranging from Handel to Weingartner and Debussy.

WATERFORD.—At the annual general meeting of the Waterford Instrumental Society, on October 1, Mr. Mercer was elected band president, with Mr. W. H. Murray as conductor.—Mr. A. Begas, a Belgian, has been appointed musical director of the Wallace Grand Opera Society.

Musical Notes from Abroad

GERMANY

A BACH FESTIVAL AT BERLIN

The beginning of the musical season was marked by the festival, at Berlin, of the Neue Bachgesellschaft of Leipzig, the choice of venue being due to the inauguration in the capital, twenty-five years ago, of the first Festival of the Society. Five choral concerts and several other musical events comprised the Festival week.

Berlin cannot complain of having too little of Bach. Under the leadership of Siegfried Ochs, the Philharmonic Choir—it is now known as the Hochschulechor—has for many years worthily honoured John Sebastian. The greater works, more particularly the cantatas, have been performed so many times that, concerning them, no gap was felt. Meanwhile, many scholars have devoted their studies to Bach's predecessors, not the least benefit flowing from these researches being the new light thrown upon one who, although he predeceased Bach by some four-score years, yet may be said to have influenced his great successor. For it was Heinrich Schütz, the German musician of the 17th century, who, during his stay in Italy—especially at Venice—had learned to use double choirs, a knowledge which he employed in such fashion as very markedly to affect the evolution of German music. However much we may have advanced the descriptive power of music, or progressed in the development of harmony and counterpoint, or in the employment of colour, yet the works of Heinrich Schütz are a revelation even to those who feel the highest respect for Bach. Bach's chromaticism and his enormously expressive faculty may have foreshadowed the future of music, but Schütz, this musician standing alone in his country, has fulfilled a no less important task. The Festival afforded opportunity for hearing some of his works for double-choir, and even more complex compositions. In 'Saul, was verfolgst du mich,' or 'Es erhub sich ein Streit,' one could feel the great distance separating the exultant magnificence of Schütz and the more chromatic sonorities of Bach.

It was interesting to observe the growth of the cantata towards the point to which it was carried by Bach; or, rather, it would have been interesting if the conductor, Carl Theil, with his madrigal choir, had possessed the faculty of animating the dry bones of those things that demanded personal suggestive qualities on the part of the modern artist. The outstanding names in this group of composers were those of Dietrich Buxtehude, Johann Krieger, and Friedrich Zachow, Handel's master. These represented the evolution of the form. Then, under Georg Schumann as conductor, the choir of the Singakademie repeated what it had already sung several times before. There were also orchestral and chamber concerts, among them one which threw some light on Wilhelm Friedemann Bach, that son of John Sebastian who deserves more attention than he has yet received outside the circle of musicologues.

On the whole, it must be said that this Bach Festival, taking place in a city which just now shows a dangerous inclination for music of very low level, has not had the resounding success that it would have met with in the country. The principal lesson to be drawn would be for modern composers who think that it is possible to reproduce Bach's methods in present-day compositions. They could have seen that it was not so much Bach's technical devices as it was the spirit animating his works that decided his greatness. Whether this spirit can be recaptured and developed according to our modern thought and feeling is the problem to be solved.

OPERATIC FUSIONS

Opera in Germany at this moment deserves the highest attention. It is undergoing new experiences, e.g., that of the State monopoly that seeks to include the greater part of the opera-houses once belonging to municipalities. So far as Berlin is concerned, an alliance between the State Opera and the Municipal Opera-house at Charlottenburg is planned. What matters, however, are not so much institutions as personalities. Berlin is so fortunate as to attract the greatest personalities among conductors, and to employ them in the institutions existing in that city. The near future will bring, beside Bruno Walter—who, of course, is the leading spirit in the operatic life of Berlin—Otto Klemperer (former general-music-director at Wiesbaden) and Erich Kleiber, now general-music-director of the State Opera, where Leo Blech is doing his work. The question is, How may all these united forces be led to serve one aim?—and for this task a new general-intendant, Heinz Tietjen, has been chosen. For the moment the great State Opera-house, Unter den Linden, must be omitted, because of some important structural alterations that cannot be finished before 1927. In the meantime the State Opera will have to content itself with very limited space in the house of Kroll, where just now (October 9) the first performance of Prokofiev's 'Love of the three Oranges' is being performed.

A wonderful presentation of 'Fidelio,' in the Municipal Opera House, under Bruno Walter, marked the celebration of the conductor's fiftieth birthday. The occasion was suffused with the Mahlerian spirit; that is to say, the single singer did not dominate the evening, but success was spread over the company. Preceding Beethoven came Handel's 'Otto and Theophano,' which, in spite of the excellent singing of Grete Stückgold, and the careful conducting of Fritz Zweig, was, in performance, nothing more than a tribute paid to the new Handel cult. This movement may have some wholesome effect on the general level of singing, though of no considerable duration.

ADOLF WEISSMANN.

HOLLAND

In view of the fact that the Beethoven centenary will be here before the beginning of next season, two of the closing concerts of the summer season at Scheveningen were devoted to the ninth Symphony, which was repeated to crowded houses. Schnévoigt had no new ideas on this work to give us, but the way in which the traditional reading was presented was magnificent. I have not heard the Residentie Orchestra play better; and the vocal parts, both choral and solo, were admirably done. It is announced that both Schnévoigt and Neumark will come back next season. The opening items of the winter season at Amsterdam and The Hague have been the delightful little works presented by the Berlin Musikalische Kammerspiele, with Claire Jache, Ruth Jalinke, Carl Fischer, and Herbert Neustadt in the leading rôles.

Co-Opera-tie started its season with 'Herodiade,' 'Lohengrin,' and 'Thais,' in which the soloists and orchestra distinguished themselves, the chorus and the mounting being unsatisfactory. A new experiment is shortly to be made with 'Orpheus,' in which the chorus will not be visible. It is freely suggested that if this meets with any success it might be applied to as many works as possible. In any case, however, the direction of the chorus should be placed in the hands of some one who will and can insist on reasonable posture and gesture. In 'Lohengrin' the singing was adequate, but in dress and awkwardness the chorus remained an eyesore. The general standard of performance in this work showed that Albert van Raalte is far ahead of either of his assistants as an opera conductor, and the manner in which the characterisation of the music was achieved, as well as that in which the voices were allowed to carry through the heaviest instrumentation, was altogether admirable.

Of new works already produced on the concert-platform the two principal are Sigtenhorst Meyer's Introduction, Theme, and Variations for violin alone, and Willem Pijper's second Violoncello Sonata, which confirm, without greatly increasing, the reputation of their respective composers.

A new Symphony by Pijper is announced to be produced at one of the Concertgebouw concerts during November.

That Dutch organ music is also making progress was exemplified by a recital given in the New Church at Amsterdam, of which the programme consisted entirely of native works. The composers were Philip Loots, Simon Kroon, Hubert Cuypers (who has just been publicly congratulated on thirty-five years' work at Amsterdam), Cor Kint, and the recitalist himself, A. W. Ryp.

A movement is on foot for restoring the old Dutch folk-dances, and a preliminary demonstration aroused much interest. The outstanding feature of the dances is that they are performed to vocal music, either sung by the dancers themselves or by groups of singers standing near to them.

A real event in the musical life of Holland is the appearance of the first number of *De Musiek*, a new monthly under the editorship of Paul F. Sanders and Willem Pijper, published by Seyffardt, at Amsterdam. The first number consists of sixty pages of excellent matter bound in an artistic cover that makes it a joy to preserve. There are no editorials, though Pijper contributes a long and thought-provoking article on 'Tonality Problems,' and Sanders a shorter one on 'Stage Music.' Other contributors are J. G. Prod'homme, on 'Robin des Bois' and 'Der Freischütz'; Dr. A. Sandberger, on 'Orlando di Lasso and the Cultural Tendencies of his time'; and Matthijs Vermeulen, on 'Ernst Levy.' Contributions for future numbers are promised by M.-D. Calvocoressi, Guido M. Gatti, G. Jean-Aubry, Charles van den Borren, Aloys Haba, Dr. Eaglefield Hull, Lionel de la Laurencie, A. Salazar, Adolf Weissmann, and many others. The financial success of the undertaking is assured by the fact that the new magazine is the organ of the Federatie van Nederlandsche Toonkunstenaarsverenigingen, which comprises practically all the leading professional societies in the country, while lay societies outside the Federation have expressed their sympathy with the aims of the committee in founding the periodical.

HERBERT ANTCLIFFE.

Obituary

LOUIS WOLFF, whose death on October 10 is reported from America, was born at Amsterdam on May 15, 1865. As a youth of ten years old he had great success in Germany, but was withdrawn from public life and sent to school at The Hague. Later he was a pupil successively of Gillig, Massard, Leonard, and Marsick, and played second violin in a quartet with Sivori as leader. Among his various appointments were those of leader of the Concerthaus Orchestra at Berlin, and of the Concertgebouw Orchestra at Amsterdam, joint Principal of a Music School at Belfast, and professor of the violin at Rotterdam Conservatoire. With A. B. H. Verhey and Isaac Mossel he started the Rotterdam Trio, and was associated with Verhey in promoting and giving concerts in Holland and other countries. On the outbreak of the war he went to America, and was professor of the violin at the Minneapolis Conservatoire, and leader of the Minneapolis Symphony Orchestra.

CARLO ALBANESI, on September 29, at his London residence. He was born in 1857, at Naples, and received his early training in Italy. In 1878 he went to Paris as a recitalist. Four years later he was settled in London, and in 1893 he was appointed professor of the pianoforte at the Royal Academy of Music in the place of the late Thomas Wingham. He won wide recognition as a pianist and teacher of outstanding quality. He was also a successful composer for his instrument. Among other numerous positions he held was that of pianoforte examiner at the Dublin Royal Academy of Music, and his distinctions included the order of Chevalier of the Crown of Italy. His widow is Madame Albanesi, the well-known novelist, and one of his two daughters was the gifted young actress, Meggie Albanesi, who died in 1923.

HARRY WARNER HOLLIS, at Hampstead, on September 19. He was born on May 1, 1862, and his musical career began at St. Paul's Cathedral, where he was a choir-boy during Stainer's régime. As one of the original members of the London Symphony Orchestra, he was a familiar figure to concert audiences; and he also held the post of flautist to the Sovereign since his appointment to that position by Queen Victoria in 1897. He was a highly-esteemed teacher, being professor of his instrument at Westminster and Mill Hill Schools. His last professional appearance was at the recent Worcester Festival.

HANS WESSELY, at Innsbruck, aged sixty-three. Born at Vienna, on December 23, 1862, he began his study of the violin when nine years old, and shortly afterwards entered the Vienna Conservatorium, making a successful début in his native city at the age of twenty-one. After touring Europe he settled in England in 1888, being appointed to the teaching staff of the Royal Academy of Music in 1889, and later holding until his death the post of chief professor of the violin. He was a distinguished chamber music leader, and the quartet that bore his name was of high repute.

MATHILDE BAUERMEISTER, at Herne Bay, aged seventy-seven. Though born at Hamburg, she spent most of her life in this country. She was for about forty years a familiar and popular figure in grand opera, touring the United States sixteen times. Her farewell appearance was at Covent Garden, in 1905, at a matinee organized by Dame Nellie Melba, who was a close friend.

WILLIAM MANN DYSON, at Worcester. He was born at Huddersfield, and was appointed principal tenor at Worcester Cathedral in 1865. Although he had reached the great age of eighty-five, Mr. Dyson was remarkably active, and carrying out his duties until a few months ago, when he met with an accident.

Miscellaneous

We are sorry to hear that the Chamber Music Club is having a struggle, owing (presumably) to wireless and other counter-attractions. The Club meets at Lindsey Hall, The Mall, Notting Hill Gate, on alternate Tuesday evenings, from November 2. There are eight meetings, and among the performers are the Withers Pianoforte Quartet, the Grimson String Quartet, the Spencer Dyke Quartet, and a fine array of soloists. The works down for performance include Quintets by Elgar, Glazounov, Stanford, Frank Bridge, Quartets by Beethoven, Dvorák, Debussy, Elgar, Frank Bridge, &c. There will also be played the Beethoven and Schubert Septets, and the latter's Octet. More members are needed. Particulars from the president and hon. secretary, Mr. Paget Bowman, 46, Elm Park Road, Chelsea, S.W.3.

At the recent celebrations at Assisi commemorating the sept-centenary of St. Francis (il poverello), one of the outstanding features—from a musical point of view—was the performance, by a picked choir of two hundred, of an oratorio composed by the gifted cleric-composer, Dom Licineo Refice, professor in the Pontifical School of Music, Rome, whose previous oratorios, 'Maria Maddalene' (1917), and 'Sant' Agnese' (1919), met with considerable success. His new oratorio is based on the life of St. Francis, and is a work of rare charm. It was performed for three nights in the Cathedral of San Rufino, and was vociferously received by the Italian press and public.

The problems of our present-day music are problems of tonality. There is no essential difference between the melody of Schönberg and that of the official Wagner epigones; the melodic passages of Hans Sommer are more expressive than those of the composer of the 'Gurrelieder,' but it is a gradual difference. Equally there is little essential difference between the structure of Stravinsky's 'Le Sacre du Printemps' and the 'Coppélia' Ballet of Délibes. And who would dare maintain that Honegger, in his 'Pacific 231,' goes further rhythmically than the seventh of Beethoven?—(Willem Pijper, in 'Tonality Problems,' in *De Musiek*, October, 1926.)

The fifty-third session of the Musical Association will open on November 2 with a paper by Mr. Arthur A. Pearson on 'European Balladry,' with illustrations. Anyone interested should write to Mr. J. Percy Baker, 12, Longley Road, S.W.17, who will also furnish particulars of the other arrangements, which include papers on 'Broadcasting,' by Captain Eckersley and Mr. P. A. Scholes; on 'Sir Charles Stanford,' by Mr. Thomas F. Dunhill; on 'The Eton MS.,' by Dom Anselm Hughes; and on 'Beethoven, 1827-1927,' by Mr. A. Brent-Smith.


Answers to Correspondents

T. H. C.—(1.) It is difficult to explain without demonstration what is meant by 'covering' the voice. The term is used to describe a readjustment of the apparatus (or change of register, or method of production) at a certain point in the singer's compass. With basses or baritones this would occur at about top C; with tenors about a fourth higher. Sometimes the voice so produced is called the 'mixed voice,' the word 'mixed' being used because some teachers hold that the result is a mixture of two registers—the lower and upper. A familiar analogy is the break in a boy's voice, and a similar change (though less pronounced) is found in women's voices. If you are a bass or a tenor, and have not yet learned to produce the top notes in this way, you should do so. The 'open tone' for high notes is not only ugly and inexpressive; it is also a strain on the vocal organs. (2.) You ask if there is any 'known liquid which would help in producing a clear voice.' There isn't; but (such is human gullibility) from time to time nostrums of this kind are advertised. In our issue of January, 1925, a contributor discussed 'Vocalax,' which claimed to impart a 'feeling of lightness in the middle'—in the middle of the voice, we hasten to add. And in her book, 'The Singer's Pilgrimage,' Madame Blanche Marchesi tells of various quack compounds, among them 'Italian Water, at five shillings a bottle,' the theory being that 'in Italy the voices are good because the water is good; so if you drink Italian water . . .' Well, there you are! 'Vocalax,' by the way, also came from Italy, and, like the water, was five shillings per bottle. Perhaps it was the same liquid, only the label being fresh.

G. H.—(1.) You ask (in fear and trembling, lest your question be thought 'too feeble') to be told the difference between a nocturne and a symphony. You don't understate the feebleness of the inquiry! But here goes: A nocturne is literally a 'night piece,' or serenade, and is therefore of an emotional character. It belongs to the shorter, lyrical forms of music. The symphony, on the other hand, is the biggest of the musical forms. It is usually written for a full orchestra (we say usually, because the term is sometimes used to describe important works for organ, or for smaller collections of instruments), and consists of at least three movements, or more often four—the first long and quick (sometimes preceded by a short, slow introduction); the second quick and light, usually called a scherzo (literally a 'jest'); the third slow, quiet, and expressive; the fourth quick, and often as long as the first, but usually lighter in style. Sometimes the order of the two middle movements is reversed. Having told you what a symphony is, we recommend you to go and hear one. (2.) The obtaining of organ practice is always a difficult problem. You had better inquire of a few friendly organists in the districts you name. We know of no public hall thereabouts with an organ.

FALSE RELATION.—Neither of the diplomas for which you contemplate sitting has much value. Like several other correspondents, you remark that these Colleges are not advertised in our journal, and you ask the reason. The answer is, that we do not believe them to be satisfactory (we use as mild a term as possible). You, and other readers who have written to us lately on this subject, should obtain a copy of 'Musical Examinations,' published a few years ago by the *Musical News* office. (It is apparently out of print, but a copy might be borrowed.)

G. M. B.—(1.) We have not heard of anyone so bold as to write a history of music from 1880 to 1920. Histories of music generally begin at the beginning with speculations as to the songs the Sirens sang, or at latest with Huchbald, and by the time space is exhausted, have arrived at the period at which the interest of the modern reader begins. We think you will find out all you wish to know from the 'Dictionary of Modern Music and Musicians,' edited by Eaglefield Hull (Dent). This book was a step in the right direction, inasmuch as it refrained from repeating a mass of information that was easily accessible, and concentrated on a period from about 1880 to the present day. (2.) For the history of English folk-song you cannot do better than consult 'English Folk-Song, Some Conclusions,' by Cecil Sharp (Barnicott & Pearce, Taunton; to be had from Novello).

J. E. B.—(1.) We do not, as you say, undertake to criticise compositions in this column. On the other hand, we don't say we won't, so we tell you that of the two hymn-tunes we very much prefer the common metre specimen. It is not particularly original, but it is straightforward and wholesome. The longer tune suffers from an over-use of the  with which it begins.

If the tune be sung to a long hymn, the insistence on this would become maddening—even to the composer, we hope. There are one or two weak progressions, but technically the writing in both tunes is good. (2.) We advise you to have no dealings with a firm of publishers making such conditions as those you mention. (3.) A book that would suit you in your present stage would be Kitson's 'Harmony' (Oxford University Press).

C. H. T.—The Fugue about which you inquire is one by Bach, from Book 3, Novello edition. It is a double fugue, or rather a fugue on two subjects, both borrowed from a Fugue of Corelli. Corelli's Fugue is thirty-nine bars long; Bach's is just over a hundred. It is evidently a fairly early work. The key is B minor, not C minor, as given in your quotation, and you are not quite correct as to the form of the lower of the two subjects.

'CARRY-ON.'—Elgar's 'Carillon' is published by Elkin, Beak Street, W. It may be had in the following forms: Orchestra with recitation (parts on hire only); orchestra without recitation; pianoforte with recitation; pianoforte without recitation; and in an organ arrangement.

TUNING (Notts.).—Good books on pianoforte and organ tuning are 'Repairing the Pianoforte' (*Musical Opinion* office) and 'Organs and Tuning,' Elliston (Weekes). No doubt these books will provide answers to your other questions.

C. K. LE F.—We do not know a Dorset version of the folk-song 'Sheep Shearing.' No doubt Mr. John Goss, whom you have heard sing it, will tell you where a copy can be obtained.

AMATEUR PIANIST.—'Pianoforte Accompaniment,' Welton Hickin (Novello). See also the series of articles by Hubert J. Foss, in the *Musical Times* for November and December, 1924.

Too late, or held over till next month: 'Spohr,' 'W. E.,' 'Supertonic Seventh,' 'Notation,' 'D. H. A.,' 'R. H.,' and 'Ambitious.'

SPECIAL NOTICE.

To insure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1, not later than

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